

Cheers!

THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

ISSUE 211/212
Feb. 1985
\$1.00

**record
research**

the H³ chrono-matrix file!
Harold H. Hartel (see page 6)

****FOUR WORD REVIEWS****
RR recommends 'em highly! *****
Wow! I was completely "knocked out", in fact euphoria set in, when we received this remarkable 233 page erudite research catalog about the COLUMBIA-CAPITOL clique of player piano rolls compiled by staffer MIKE MONTGOMERY. I am indeed one of the original piano roll devotees having introduced what I believe to be "the" pioneering regular columniation on piano rolls research in RR 30 years ago. Along with co-editor Bob Colton, John Baker and the young Mike Montgomery (who really carried the load) the column

prospered intellectually through the years with pioneering researched piano-rollographies (we coined the name). So to see this erudite documentation housed in a sturdy handsomely produced loose-leaf 8½ by 11 page ledger-type volume emphatically shows how far piano-rollography and Mike Montgomery has progressed in the quest for knowledge on player rolls. This form of loose-leaf page orientation allows Mike the flexibility to include future addition and correction pages which he promises will be sent to all catalog owners. Mike's pioneering work delves deep into the statistical intricacies of a powerful music roll company conglomerate who once reigned regally in a period when player rolls and pianos were a dominant part of our music industry. Its content not only include vast chronologic listings of the various labels -but there is also a section devoted to illuminating capsule tintypes of the artists who made the rolls. Just to mention a few there were: composers Harry Geise, Jack Glogau, Lindsay McPhail and Fred Rose; whispering pianist Art Gillham; Jazz and/or Blues pianists Jelly Roll Morton, Alex Hill, Everett Robbins, Clarence Jones, Lloyd Smith, Clarence Johnson and Jimmy Blythe (the latter two must have "lived" in the studio -their productivity being so prolific); also famed orchestra leader Harry Sosnik; -and even one roll by one of our honored past subscribers, the very talented Goldkette, Waring, etc. arranger and pianist, Paul Mertz. And in a royal finish Mike has included a 32 page Alphabetical Index reference of the catalog's song titles and performing artists. Overall this compilation should be of interest to researching piano buffs, tune smiths, general popular music scholars and collectors and educational and library institutions. It's a primer, a first of its type. I would like to take this opportunity to utilize the catalog's introduction in order to further acquaint our readers with the contents. If you would like to order this catalog, write to MIKE MONTGOMERY, 17601 Cornell, Southfield Michigan 48075.

- Len Kunstadt



Columbia, Capitol, Supertone and Challenge word roll catalog

Compiled By Mike Montgomery

INTRODUCTION by Mike Montgomery

In 1959 I started to keep a notebook of Columbia and Supertone rolls I found, or saw in other people's collections or read about in auction lists. The inspiration to do this was a list of rolls played by James Blythe, a black pianist from Chicago who made a number of important jazz 78's in the 1920's. The list was prepared by Len Kunstadt, editor and publisher of Record Research Magazine, Brooklyn, New York. Len issued it as an exploratory "piano-rollography." As I studied the list, I knew I could improve on it because I already owned some Blythe rolls that Len had not included. I then determined that while I was at it, I might as well write down every roll and artist the company issued so I could show which rolls Blythe did make and prove that someone else played the ones he didn't make.

This catalog is the result. In all the numerical series included here, there are 4,495 possible titles. After 25 years of digging and with a lot of help from friends and acquaintances, 3123 of these (nearly 70%) have been accounted for. And nearly 80% of the titles shown contain an artist credit (or positive reporting that there is no artist credit). A number of titles came from Columbia advertising in music trade publications (most of which are on file at the New York Public Library: the Music Trade Indicator, The Music Trades and the Music Trade Review). But the advertising is spotty. Sometimes I found a complete list of titles, serial numbers and artists shown for a particular month. But sometimes I'd find titles and numbers without artists, or titles and artists without numbers. Whatever I found, I jotted down. Sometimes I'd find different artists for the same roll, leading me to think one was the true artist and the other was an attempt at a pseudonym.

It's been a lot of work - especially the preparation of this catalog, incomplete as it may be. But it's been fun. And as I was inspired in 1959 to get serious about tracking these rolls, I hope you'll be inspired, whenever you can, to check up on what I've shown here and to make additions and corrections.

(continued on next page)

Dear Len -
See what your early
efforts inspired me to do?
Use any of this data you want to
in the Magazine.

Best wishes,
Mike Montgomery
(Piano-rollography King!)
July 14, 1984

Three
Pioneers
of Recording

**TRAGGING
the CLASSICS**

JOHN SAM LEWIS

(see page 9)

GUE

(see page 12)

RECORDS INC.

LITTLE WONDER

Geo. Blacker (see page 10)

SPIKE JONES
see page 3

Wayne King page 11

THE FREDERIC W. ZIV COMPANY
** WAYNE KING SHOW PROGRAMS
--Transcription research
from DAVE KRESLEY

Roycroft
Living Tone Record

Microphone Recording
The Roycrofts East Aurora, N.Y.

The English Singers
The Three Fairies
Henry Purcell
NO. 153
RECO. NEW YORK - Ed. Distribution

Geo Blacker
(see page 4)

-TOBORG-
(see page 12)

TEX RITTER
CAPITOL DISCOGRAPHY

**DIGGIN' THE
GROOVES**
BOB DAVENPORT
(see page 24)

TUTEM
HINDSIGHT
RECORDS

Carl Kendziora
THE CORWELL
(see page 12)

FRASE - ABRAMS
corrections and
additions to
Brian Rust's page 23)

**THE AMERICAN
DANCE BAND
DISCOGRAPHY**
1917-1942
Volume 2
Lange to Zurke

ACKNOWLEDGEMENTS

In addition to the New York Public Library at Lincoln Center, where I perused music trade publications, and the Detroit Public Library, where I studied old Sears mail order catalogs for Supertone and Challenge roll listings, the following collectors and dealers contributed information that appears here. Those who helped substantially are shown IN ALL CAPITAL LETTERS LIKE THIS:

R. Parks Allen, SI ALTMAN, Don Athearn, JOHN BAKER, BILL BONNER, Deno Buralli, Jr., BILL BURKHARDT, Vi Carlson, Bill Coverdale, J. C. Daggs, Roger Dayton, Bill Dodson, Wally Donoghue, JACK EDWARDS, Tommy Ferris, NAN FLINT, Ed Freyer, HARRY GARRISON, Greg Gilbert, LARRY GIVENS, Sol Goodman, JOHN GOURLEY, Lew Green, Jr., Tony Hagert, Carl Halen, Wilbur Jacobs, Al Johnson, DAVE JUNCHEN, Charlie Kindt, Russ Kotenberg, BENNET LEEDY, Alan Lightcap, Palmer Mai, JOEL MARKOWITZ, Keith Miller, SELMER NIELSEN, Ed Openshaw, Frank Powers, Perry Pugh, Charlie Rasch, Howard Rasch, DON RAND, Robbie Rhodes, Harvey Roehl, Jed Satchwell, Horace L. Spear, FRED SCHWIMMER, MIKE SCHWIMMER, Del Sewell, ED SPRANKLE, Linda Streicher, BILL STEWART, TREBOR TICHENOR, FRANK TROTTA and Jeff Wood. CHARLIE GARLAND and JOHN HONNERT, who made many of these rolls, were extremely helpful to me over the years, and Mary Ryan Dick, who used to work for the Capitol Company, gave me valuable information. Others who helped type, file and/or alphabetize in the actual preparation of this catalog were: Matt, Dan, Rob and Sue Montgomery (who let me live in their house), Rosemary Lubzik, and Lisa Vandenberg. Thanks to you all!



Mike! What about this Klunk Steppin' Blues???

THE LABELS

Here is some data on the various brands and labels that Columbia/Capitol word rolls were issued under:

COLUMBIA - the earliest Columbia rolls came out as Columbia brand rolls. They had fairly fancy label designs and glued-on linen leaders for extra strength. Four specimens are known to me to date: Col 116, 118, 119 and 120. A different Columbia label came into use after the firm gave up using the short-lived "Synchronized" brand.

SYNCHRONIZED - this was also Columbia's own label. The name meant the words were stenciled on the rolls in perfect synchronization with the music. In time this didn't mean much because most word roll makers had succeeded in getting their rolls produced in a similar "synchronized" way. The earliest numbered Synchronized roll listed is 132; the highest is 389. It is not clear whether rolls were also issued on the Columbia brand at the same time they issued Synchronized rolls. At any rate, the serial numbers are continuous. When a serial number is listed in the Synchronized column, it means a roll of that title has been seen or reported on the Synchronized label.

STARCK - this was no relation to the Stark Publishing Company of St. Louis, Mo. P. A. Starck was a piano and player piano maker in Chicago and the firm had retail stores, too. The obviously sold Columbia rolls under the store's own brand name for a few months. The earliest Starck roll found is 142. Only 10 Starck examples have been reported, the highest number being 311. Along the way, Columbia numbered the Starck issues by preceding their own three-digit number with a "9" (see 155), a "6" (see 242) and the number "11" (see 274, 293, 296 and 305.)

CECILE - I have seen nothing to explain what this label meant or which firm it was produced for. It may have been a chain store's own brand. At any rate, Cecile rolls made by Columbia were a cheaper line, with shorter performances (fewer verses and choruses) and without words. Some 68 specimens are listed here. The earliest reported (see 150) carries a "7" before the Columbia number (7150). At about 320, the 7 digit drops off and the numbers are identical to the Columbia numbers. The highest: 957.

STERLING - no information is available to explain this brand. Early Sterling rolls carry four-digit serial numbers beginning with a "6" in front of the Columbia number. The "6" drops off after 6302 and from then on, the numbers agree with Columbia and Capitol numbers. No Sterling rolls have been reported between 503 and 952, meaning the label may have been suspended for that period of time. A total of 76 Sterling rolls are listed here - the earliest 6178 (Col 178) and the highest 1726.

RED SEAL - only one such roll has surfaced - 8180 based on Col 180. I know nothing else about this brand.

BROADWAY - another mystery brand which may have been made for The Broadway retail or department store chain. Only four examples have been reported: 6271R, 6295R, 6299 and 6313. See Col 271, 295, 299 and 313.

AMERICAN - still another mystery brand. One of Columbia special Ku Klux Klan rolls appeared on a label -- without a serial number -- which simply said "American." And "American" brand 78's were made by Gennett records for the Klan, which used the slogan "100% American." There may be a connection. Whatever the early connection was, Capitol made American rolls until the very end.

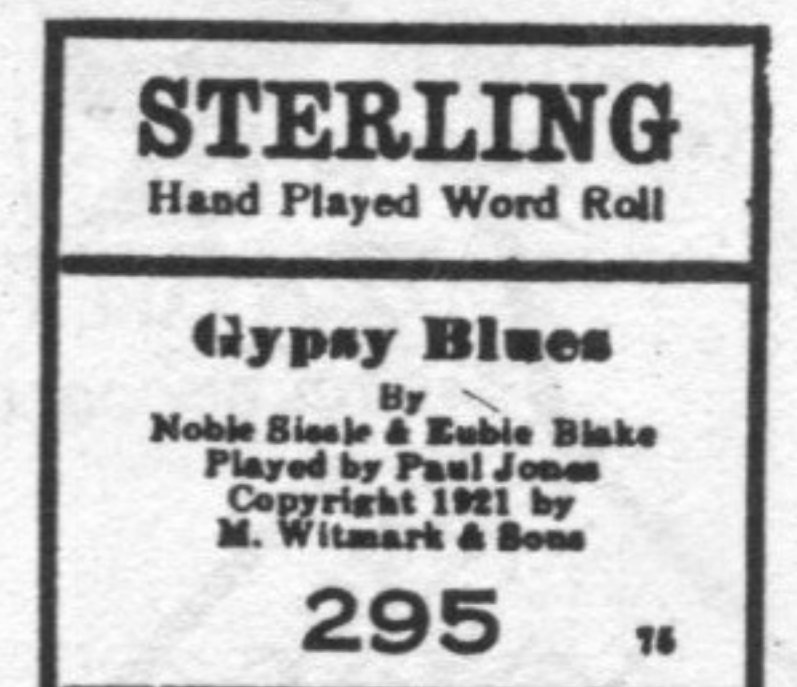
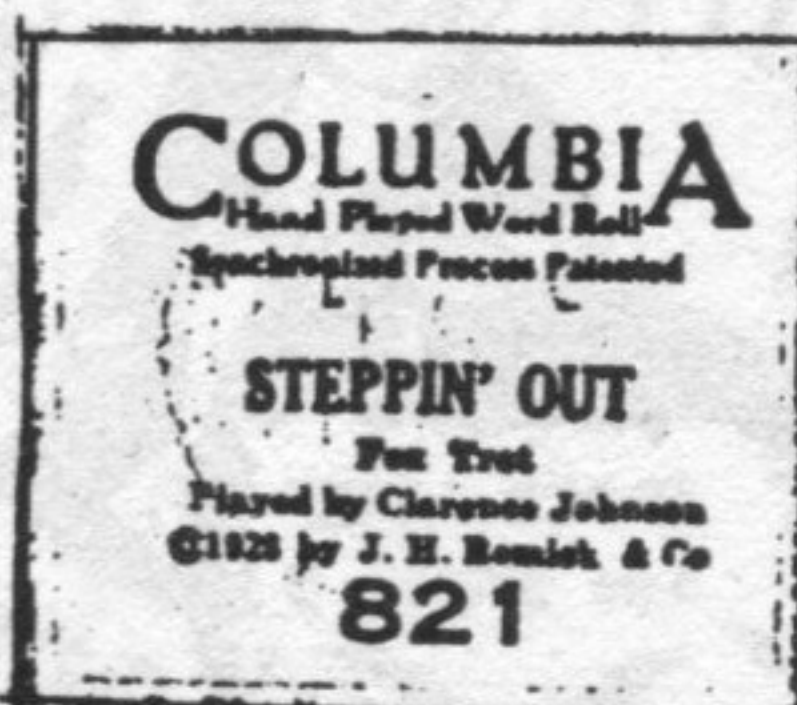
SUPERTONE - the Sears Roebuck Company used this name as its own brand for various musical merchandise, including 78 records (which Columbia/Capitol did not make for them) and piano rolls (which C/C did). It is possible that Columbia began making Supertone rolls before they issued rolls on their own label. The C/C relationship with Sears continued from 1920 until the end in 1933. It is not clear whether someone at Sears chose the titles to be made into Supertone rolls or whether Sears left this up to C/C. For a while, in late 1926 and early 1927, a few Supertone rolls were produced by two firms - the Capitol Company in Chicago and the Connorized Music Company in New York. The Connorized issues are always identified as such and issued the same titles and used the same serial numbers as Capitol. Sometimes the master rolls appear to be the same and sometimes they are different. It was probably an experiment to see if having a roll supplier on the east coast (Connorized) could save Sears some freight costs as far as filling orders for that part of the country. After all, Supertone rolls retailed sometimes for 49¢ or less, and the shipping could amount to as much as six cents a roll. Connorized artist credits for these rolls show only three different names: "Jack Daly," "George Ellerich" and "Billy Fitch." Only Billy Fitch is a name found on a number of C/C rolls. The fact that Connorized was authorized to use it for this period of time may mean that Billy Fitch was just a pseudonym for both companies, or that Billy Fitch was in reality no one. These Connorized rolls are listed between Supertone 5775 and 5977.

CAPITOL - the Columbia Company changed its corporate name in 1924, as detailed later, and their rolls became Capitol rolls as a result.

CHALLENGE - as described in the preface to the Challenge numerical section, Challenge rolls were made for Sears and were deliberately cheaper than Supertone rolls -- they were shorter in length (fewer verses and choruses) and they sold for less. Sears also marketed Challenge brand phonograph records which had nothing to do with the Capitol Company. The records were also cheaply made and contain considerable surface noise. All Challenge rolls are of Capitol origin and were produced from late 1927 until 1930.



Mike! What about this ORPHEUM???



OK! Folks!! That's just a tasty snack from Mike's catalog. If you want the full 8 course dinner(smiles!) contact Mike Montgomery see his address on front cover Cheers, LK...

COMING ATTRACTIONS **:** Black Patti Records and the Gennett ledgers; the last years of Edison Records -Jan 1, 1928 to Oct. 19, 1929 - (a day by day listing of their recordings) compiled by Ray Wile; and for the R&B, etc. fancier -a listing of the early Imperial Records (plus Bayou, Colony & Post) via Anthony Rotante -and one that we have been promising for a long, long time -the early 30s Crown label by Bob Colton and LK. We also hope to include a Filling In Discographically issue along the way. We have a barrel of discographic information from countless readers. Also we will go back into the Gennett stable with Perry Armagnac's erudite transcribing of the Gennett Bell label. Unfortunately Perry's manuscript was lost for over two decades until we discovered it lying within the pages of an old NYC telephone directory. And we have recently received another fine compilation from Alex Robertson -on the rare Canadian Aurora label. These are just some of the fine discographic goodies that we have scheduled for publication. PS. -The Liberty Music Shop Records addenda is being assembled for a coming issue.

Another Four Word Review "RR recommends 'em highly"

An Illustrated Biography

Spike Jones

and his City Slickers

by Jordan R. Young
A Long Overdue Tribute
and an Uncensored Backstage Look
at the Legendary Bandleader
and his Wacky Sidekicks

Foreword by Dr. Demento
Drawing from firsthand interviews with Spike Jones' closest friends and associates - with access to the bandleader's personal files, and other rare memorabilia - Jordan R. Young paints a revealing portrait of one of the most remarkable men of our time.

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Discography by Ted Hering and Skip Craig

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"With the kind of energy and persistence Spike Jones would have appreciated, Jordan Young has made sense out of Spike's chaotic career... thanks to this book, we can learn at last just how Jones made his magic, and what sort of magic man he was."

- from the Foreword by Dr. Demento

YOU'RE ABSOLUTELY RIGHT, DR. DEMENTO!!... With all the zany names seen here like "disharmony books", "Moonstone Press" and "Dr. Demento" (who is now a 150-city national syndicated radio broadcast personality - we knew him way back as a fledgling talented teenager, Barry Hansen, who wrote Blues reviews for RR) - you would expect to read a comical shallow press package account of one of the world's greatest entertainers, SPIKE JONES. But this is far from what you see here. Spike's biography is very knowledgeable. Jordan's easy to comprehend literary style flows like a mighty river of facts and facts with waves of hilarity and pathos. Spike Jones (1911 - 1965) left us too early. His bands alumni read like a who's who of the finest! Among these were Kaye Ballard, Perry Botkin, Mickey Katz, Zep Meissner, Dick and Freddie Morgan, Del Porter, Red Ingle, Country Washburne, Doodles Weaver and Stan Wrightsman. These are just a few of those who were part of Spike Jones' musical institution of mirth. The 35-page Discography by Ted and Skip is one helluva job. They cover Spike's pre-City Slickers period as a studio musician drummer with The Foursome, Pinky Tomlin, Bing Crosby and Johnny Mercer, Ella Logan, Hoagy Carmichael, Judy Garland, Fred Astaire, Ted Daffan's Texans, etc. Then they go into his most prolific span of recordings under his own name (1941 thru 1964) with dates, matrix numbers and catalog numbers. They even include Spike's unissued rejects. Their documentation carry on further with Spike's V Discs and radio transcriptions; his radio, TV and film appearances - and a selected Bibliography. The book is loaded with 100 illustrations and photos many of which are quite rare. We highly recommend this Spike Jones saga. His humor and burlesque are still so evident thanks to his recorded legacy. Contact MOONSTONE PRESS (see their address and phone number - to the left). The book is in both paperback and hardcover - with a handy index for quick reference.

-Len Kunstadt

moonstone press • p.o. box 142 • beverly hills, calif. • 90213 • 714-956-2246

** About BLUES RESEARCH Magazine!!!

BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATSLEY. There is no present subscription system to BR. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep. DEREK COLLIER. BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, R&R etc) recordings

The following back issues of BLUES RESEARCH are available:
ISSUE 3 - Aristocrat, Chess, Chief, Rhumboogie, Sultan, Sunbeam, etc.
ISSUE 9 - Nashboro, Excello, Nasco, Etc - and label index of issues 1 thru 8
ISSUE 15 - Manor, Arco, Regis and JOB
ISSUE 16 - Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc, etc.
ISSUE 17 - Detroit labels: Fortune, Sensation, J-V-B, Hi-Q, Strate-8
(Att: Issue 17 was incorporated into RR issue 129/30)

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134 135/6 137/8 139/40 141 142 143
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167/8 169/70 171/2 173/4 175/6 177/8
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record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE, BROOKLYN, N. Y. 11205

An Historic Offer!!

AN HISTORIC OFFER! ONCE IN A LIFETIME!

Att: If you're interested in a complete run of RR Mags from ISSUE 71 (Oct. 1965) thru issue 210 (Oct 1984) 140 issues - you can obtain this run for \$69.00 in USA, or \$70.00 foreign. Make remittance payable to Len Kunstadt. Mention that you wish to avail yourself of this run of back issues 71 thru 210 as advertized in RR 211/12.

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DISCO-ING IN.....

THE ENGLISH SINGERS - AND ROYCROFT - REVISITED! by George Blacker

STOP PRESSES "BULLETIN" (refer to RR209/10, pg. 4)

A few of the Cameo masters I listed as untraced have undergone a change in status. For their identification, a tip of the discographical chapeau to Mike Sutcliffe of Baulkham Hills, N.S.W., Australia, who traced them, and Bob Olson of Portland, Oregon, who provided the vital statistics. The mxs. and records are:

- 1287 a(2724)-"Hours I Spent with You" - Marjorie Harcum
b(2735)-"Co ming Home from School" - Crooning Cavaliers
8100 a(2733)-"I Fell Head Over Heels in Love" - Bob Haring Orch.
b(2747)-"At the End of the Rainbow" - Western Wanderers
8120:a(2775)-"When You're with Somebody Else" - Sam Lanin's Troubadors
b(2809)-"Who's Foolin' Who?" - The Detroiters
... and there you have them -- six masters which can no longer be regarded as potential Roycroft sides. As I recall, I didn't list 2724 because it was pretty well below the earliest traced Roycroft master.

Critical comments (continued from RR209/10)

"Elbert Hubbard's Roycrofters have now made recordings....This is a major achievement in the history of American recording....Among those mentioned, 'Corpus Christi' stands at the very pinnacle of all recorded choral singing."
--Abbe Niles in The Bookman

"When one reviews as much as I do it is quite often some time before I am able to get pleasure from the discs as my first duty is naturally to analyze. But the night these discs arrived Mrs. Reed and I found ourselves so intrigued by the intimate musical quality...they projected that neither of us were able to offer any analytical reaction, other than (that) of a pleasurable experience"
--Peter Hugh Reed

"I am playing these Roycroft 'Living Tone' records over and over, and the more I play them the more they appeal to me."
--George Gershwin

One thing I wanted to say before I got busy quoting those additional encomia: in my original writeup in issue 117, I theorized that the alternate couplings which had inspired the article in the first place were issued only in the album, whereas the "original" couplings listed on the sleeves were offered only as singles. The later discovery that Yale University Library held two word-books, one of which gave the lyrics for the "original" titles and the other those of the "alternates", has sent that one up the flume. It looks as if the album was issued in both "editions".

In looking over Carl K.'s accumulated Roycroft data, I see there are still a few numbers untraced -- by him, anyhow. In the hope that someone reading this has located one or more of the unknowns, I shall list hereunder the entire Roycroft catalog, so far as it is known to date. Obviously, 161-162 are the English Singers set, and perhaps a little less obviously, 175-180 comprise "Cheerio's Roycroft Living Tone Records", a 6-disc set which has been (or will be) commented on in another of my columns. ONWARD.....

- 151 a(2753D)-"Sing We and Chant It"
b(2754C)-"The Turtle Dove"
Note: later issues substituted mx. 3445 for "Sing We"
152 a(2762C)-"In Going to My Naked Bed"
b(2806A)-"Just as the Tide Was Flowing"
153 a(2761C)-"The Silver Swan"
b(2763C)-"The Three Fairies"

Cont'd from RR 209/10

Here are page excerpts from the informative 28 page Roycroft promotional booklet of 1928
-GB

THE MADRIGALS

THE GOLDEN MUSIC OF ENGLAND'S GOLDEN AGE

"There is not any Musicke of Instruments whatsoever, comparable to that which is made by the Voyces of Men, when the voices are good, and the same well sorted and ordered."

WILLIAM BYRD,
Founder of the English Madrigal School.

THE English Singers, in their modesty, give Dr. Fellowes the lion's share of credit for the rebirth of interest in the English Madrigals. It is true of course that Dr. Fellowes, after years of research, was able to recover from the dust of centuries nearly nine hundred gems of early English music. Yet these Madrigals would have fallen back into their hiding places if it had not been for The English Singers. It remained for them to sing the joyous melodies of Merrie England to the music lovers of all the world as they had never been sung before; certainly not since they had charmed the homes of Queen Elizabeth's happy era.

The exquisite performances of this group of talented artists have enabled us to appreciate the true beauty and greatness of these rare old Folk Songs, Madrigals and Carols. When you listen to The English Singers in their repertoire you can feel the very breath of genius pervading the melodies. The poets of Shakespeare's time wrote poems to be sung. As one historian expressed it; their poetry was written "to be married to music." It is even possible that Shakespeare himself may have

penned the verse for some of the Madrigals.

Because of the habits of Elizabeth's happy times, it is hard to say definitely which of the great poets wrote the words for any special song. A poet would not say, "Read this poem of mine," but he would say "Listen to this new poem I have just finished;" and then recite it aloud. So, because Shakespeare wrote plays to be acted, he undoubtedly wrote lyric poetry to be sung.

What distinguishes the English Madrigal from every other form of music is that it is literally inspired by the sounds of the spoken word. To quote one of the greatest of the Elizabethan composers, William Byrd, the music was "framed to the very life of the words." Never before, and never since, have the twin arts of poetry and music been so happily blended as they have been in the Madrigals. You may easily picture Shakespeare and the great poets of his generation working side by side with the composers in intimate friendship. Most of the world's great poetry has been written in English. And the greatest of English poetry was written during Shakespeare's time--with the particular purpose of being set to music!

**** THE ENGLISH SINGERS ****



© Nicholas Murray

CUTHBERT KELLY

CUTHBERT KELLY has lived all his life in an atmosphere of music. His father was a conductor of a well known London male voice choir. As a child, he remembers being lulled to sleep by the singing of the choir, when they came to his home for rehearsals.

Mr. Kelly has been organist and choir master at many important London churches, conductor of the Oxford House Choral and Orchestral Society and the Civil Service Musical Society, a position filled at one time by Sir Arthur Sullivan.

He has given years to the training of ensemble singers.

As a boy he sang in choirs at Lincoln's Inn Chapel of St. Paul's Cathedral, and at the meetings of the Madrigal Society, an organization founded in 1741, where they sang the old music of Elizabeth's age from their seats around the dinner table.

His founding of The English Singers is the realization of a dream he has cherished ever since those boyhood days.

And the marvelous singing of this talented group has awakened the world to the splendors of these rollicking Melodies of England's Golden Age.



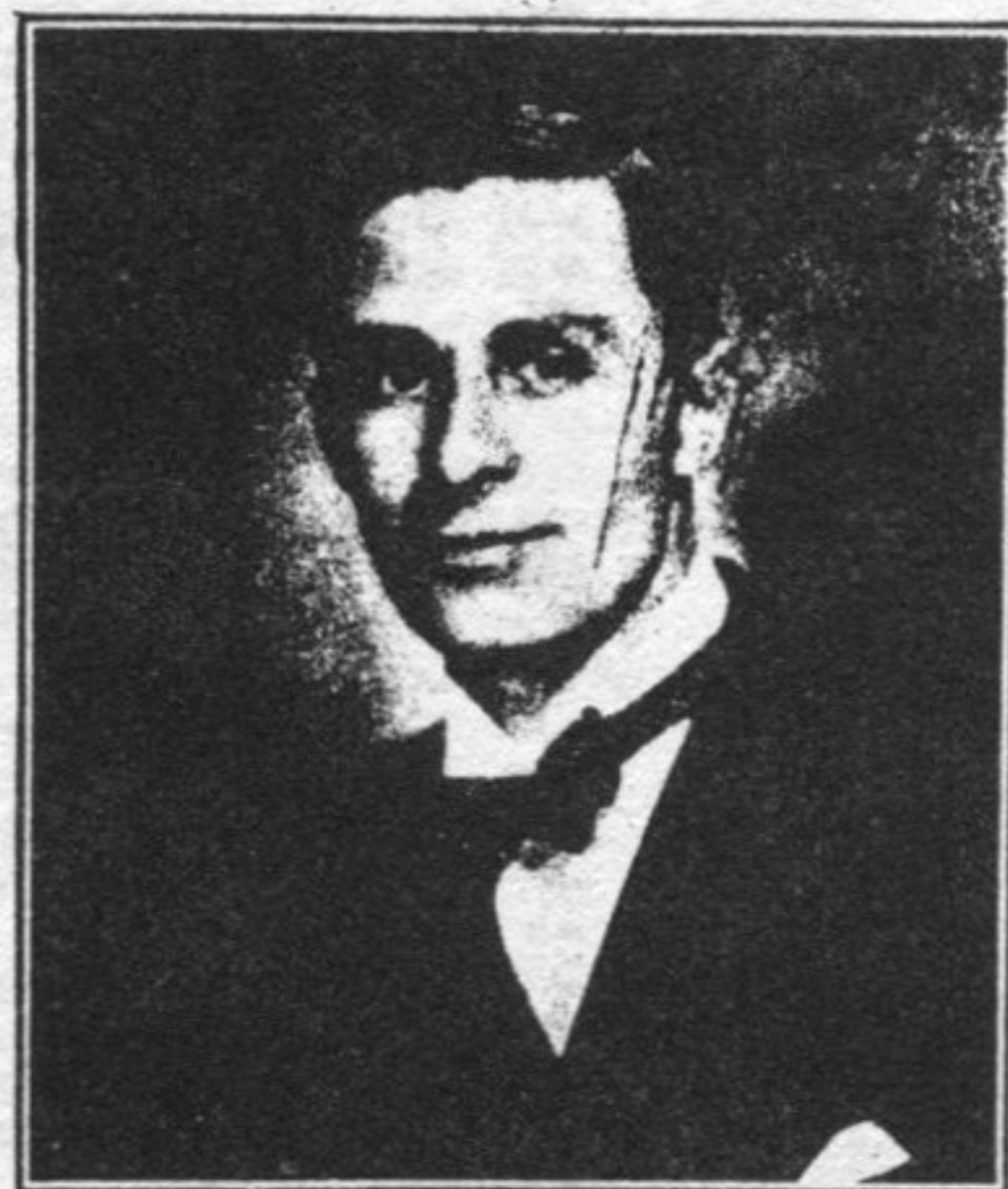
© Nicholas Murray

NORMAN NOTLEY

MR. NOTLEY began his musical studies at the age of five. He intended to become a pianist. His parents objected, and sent him to London University for a scientific training. After two years of this study Mr. Notley developed a voice and decided then and there to give up science and study singing. His instructors were among the most famous musicians in London, including Sir George Henschel and Sir Robert Wood.

In 1914 Mr. Notley was appointed head of the vocal department of the Conservatory of Music at McGill in Montreal, Canada. In 1917-1919 he was "overseas" with the Canadian Garrison Artillery. Upon demobilization he settled in London, where he very soon achieved distinction as a recitalist and teacher. In 1920 he was appointed professor of the Royal College of Music in London.

Mr. Notley has given many recitals in Aeolian Hall, London and has appeared in joint recitals with such distinguished artists as Harold Samuel, Myra Hess, Yelli d'Aranyi and Roger Quilter.



© Nicholas Murray

NORMAN STONE

NORMAN STONE did his first singing at the age of eight in St. Jude's Church, South Kensington, London. While still a boy he became a chorister in the Chapel Royal of St. James' Palace, and sang at the coronation of King Edward VII. Later he became a chorister at the Temple Church, founded by the Knights Templar in the 11th Century.

In 1916 Mr. Stone's career was interrupted when he joined the Honorable Artillery Company. He served in action at Bullecourt; and Ypres where, in 1917, he was wounded.

In March, 1918, he was transferred to the Air Force Band and toured the aerodromes of the R.A.F. in France and Belgium. A year later he was demobilized and re-entered upon his career, making his debut as a recitalist. For two years he was tenor soloist with the London Bach Choir in the *St. Matthew Passion* conducted by R. Vaughan Williams. He sang at the Three Choirs' Festival of Gloucester, Hereford and Worcester, and for three years did distinguished work with a famous London male quartet.

NELLIE CARSON was born in Lancashire, England. She began the study of music at a very early age with the intention of becoming a violinist. After entering upon professional work as a violinist she discovered that she had a voice, studied singing and thenceforward her musical career was vocal.

She sang at the premier European performance (in Paris) of *La Belle Dame Sans Merci*, a work by an American composer.

Miss Carson has sung at a great many Musical Festivals in the north of England. At one of these festivals in 1923 she was heard by The English Singers, and they honored her and strengthened their organization by inviting her to join them.



© Nicholas Murray

NELLIE CARSON

FLORA MANN met Lillian Berger at the Royal Academy of Music in London, where they joined in singing duets. Madame Tetravzini's English agent hearing them, engaged them to tour the British Isles with her for two seasons.

Miss Mann sang Verdi's *Requiem* with the Royal Choral Society, London. She has appeared with many choral societies, taking soprano solos in works of Purcell, Handel, Bach and Beethoven. Notable efforts were Beethoven's *Mass in D*, and his *Ninth Symphony* with the Oxford Bach Choir, Edinburgh Choral Union and Summer Festivals at the Shakespeare Memorial Theatre in Stratford-on-Avon.



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FLORA MANN

LILLIAN BERGER has appeared with all the principal Choral Societies in England, singing contralto solos with the Bach Choir (in the London Tercentenary Festival of 1923), with the London Philharmonic Society and with the Royal Choral Society.

An incident shows her musicianship. Shortly after having sung the *Beethoven Mass* with the Oxford Bach Choir in Cambridge, she attended a performance of it in Queen's Hall, at which the contralto soloist failed to appear. After half-an-hour, the conductor recognized Miss Berger in the audience and called her to the platform,—an impromptu performance that proved a triumph.



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LILLIAN BERGER

154 a(2770F)---"Now is the Month of Maying"
b(2771F2)---"Brigg Fair"

155 a(2755B)---"Wassail Song"
b(3023C)---"Since First I Saw Your Face"
Note: later edition coupled "wassail" with:
b(3463_)---"The Piper o' Dundee"
no take indicator visible on my copy

156 a(2801c)---"Down in Yon Forest"
b(3007C)---"All Creatures Now are Merry-Minded"
Note: later edition coupled "Wassail Song" with:
b(3444_)---"Hard by a Crystal Fountain"
no take indicator visible on my copy

157 a(3009C)---"The Holly and the Ivy"
b(3012B)---"Corpus Christi"

158 a(3010E)---"We've Been Awhile a-Wandering"
b(3011C)---"Hark All Ye Lovely Saints"
Later edition coupled "Wandering" with:
b(3464B)---"An Acre of Land"

159 a(2805C)---"A Farmer's Son"
b(3029E)---"Sumer is Icumen In"
Note: later edition replaced mx. 3029
with remake master 3443C on "Sumer"

160 a(3008_)---"Ca! the Yowes"
b(3022)---"Though Amaryllis Dance"
Note: my copy is a sunken-label pressing,
with no take indicators visible, but I have
noted a report of take C for "Amaryllis".

161 a(3023a)---"O Christ Who Art the Light"
b(3027C)---"Hosanna to the Son of David"

162 a(2802C)---"The Dark-Eyed Sailor"
b(3025a)---"It's of a Lawyer"
end of English Singers' sides

163 a(2729a)---"Boat Song"(Moses Ware)
b(2926B)---"Joy of the Morning"(Markham-Ware)
Walter Mills, lyric baritone w. pno. acc.
by the composer(presumably Mr. Ware-GB)

164 - untraced

165 a(3089a)---"Stars"(Kilmer-Ware)
b(3097C)---"Moon Mystery" & "The Friend of You"
(Preston-Ware) (Swain-Ware)
Walter Mills, lyric baritone w. pno. acc. by
the composer

166 - untraced

167 - untraced

168 - untraced

169 a(2925D)---"Evening"(Griffith-Wise)
b(3098B)---"God is Here"(Aaron-Wise)
Irving Marston Jackson, baritone w. pno. acc.
by the composer(presumably Mr. Wise - GB)

170 a(3096B)---"The Juba Dance"
b(3134a)---"Danse Negre"
(Gruen)
Rudolph Gruen, composer/pianist

171 a(3446C)---"Beauty and the Beast"(Gruen)
b(3552a)---"The Fountain of the Acqua Paola(Griffes)
Rudolph Gruen, composer/pianist

172 a(3555a)---"Just Like a Tree Planted by the Water"
(-----) Negro Exaltation
b(3556B)---"He's Got the Whole World in His Hands"
(-----) Negro Exaltation
Marion Kerby, contralto & John J. Niles, tenor,
vcl. duet w. pno. acc.
(Query: is this John Jacob Niles in his debut on
records? - GB)

173 - untraced

the H³ chrono-matrix file!

PART NINETEEN (continued from RR 209/210) - HHH BEGAN IN ISSUE 175/176

from ed. LK:

Harold H. Hartel

HAROLD H. HARTEL
55 Bane Street
Newton Falls Ohio 44444

The file is the brainchild chronological listing with concurring phonograph record matrix (master) numbering by HAROLD H. HARTEL who uses the abbreviated H³ signet to authenticate himself. Harold has ingeniously 'ravished' the pages of Brian Rust's 4th edition, 2-volume, 1996 page compendium, JAZZ RECORDS 1997-1942. Harold has systematically selected the earliest JR entries in 11897, and has proceeded to carry the chronology (chrono) up through the years. In order to fully appreciate Harold's chrono-matrix file it is imperative to have Rust's 2-volume set where the real concentrated documentation does lie. For those who do not have these 4th edition volumes -and would like to get them, please write to RR (send return sse or postcard) and we will give you a lead. Harold has also referred to another volume in his files -that being the Oodrich-Dixon BLUES and GOSPEL work. Owing to the fact that this volume is now out-of-print, the original as well as the 2nd edition, -and that much of the material has been incorporated into Rust's 4th edition, -the original B&G(BG) pages that Harold lists, serve only as a source chain to Rust's 4th edition of his JR.

Now for a brief explanation of H³ Chrono-Matrix files. Any underlined matrix number is presumed to be rejected (ex..Nov.24,1903,C-746-1). And if you see a hyphen in a column where the numerical of the date appears -that means that "during the month, definite date unknown" (ex.. see April 1922 OM5 - Gypsy Blues 20139-2). There's a heck of a lot of abbreviations in the listing. The seasoned researcher will know most of them. Rust's JR volumes will certainly help, too!

DATE ARTIST CITY LABEL MATRICES TITLES JAZZ RECORD or BLUES & Gospel page numbers

1929-cont'd	Br/Voc	Col	Dr	*ERR	*Gnt	*QRS	
Feb c.	Stratakos	N.O.	NO-132 (Voc)	A Precious Little Thing Called Love			JR-1510
			NO-133 (Voc)	Weary River			
	Leola Wilson	LIC		Uncle Joe	349-A		BG-742
				Can I Get Some Of That ?	350-		
				Big Trunk Blues	352-A,-B		
	Deauville D.O.	Lon		1151-1	My Southern Home		JR-395
	Elliot		Shout Hallelujah !	'Cause-88478-2	-I'm Home		-500
	Gluskin	Berlin	Add A Little Wiggle	MD-2281			-571
1	Calif. R.	NY	147910-2(Har)	Who Wouldn't Be Jealous Of You ?			-242
			147911-2(Har)	Weary River			
			147912-3(Har)	I'd Rather Be Blue Over You			
	Elwin	Hayes	Sweet Music		*Y-15788-3		-507
			All Of The Time		*Y-15791-1		
	W.Mills	NY	Gems From Blackbirds of 1928	49008-5			-1083
			Gems From Blackbirds of 1928	49008-6(LP)			
	Red Nichols		E-29209- (Br)	I Never Knew			-1140
			E-29210- (Br)	Who's Sorry Now			
	K.Oliver		Easy Goin'	48332-1-2-3			-1169
			Call Of The Freaks	48333-1(LP)			
			Call Of The Freaks	48333-2			
			The Trumpet's Prayer	48334-1			
			Freakish Light Blues	49649-3(LP)			
			Freakish Light Blues	49649-4			
	Parham	Chi	Voodoo	48844-2			-1209
			Shag-a-Lag	48845-1(LP)			
			Shag-a-Lag	48845-2			
			Stompin' On Down	48846-1(LP)			
			Stompin' On Down	48846-2			
			Blue Melody Blues	48847-1(LP)			
			Blue Melody Blues	48847-2			
	I.Robinson		C-2902- (Br)	Pizen Tea Blues			BG-542/JR-1322
			C-2903- (Br)	Rock Pile Blues			
	Jaxon		C-2904	unknown title			BG-321
			C-2905	Fan It			BG-321/JR-823
	Southern B.S.	Rich	Lighthouse Blues	*14977			JR-1477
			Harmony Blues	*14980-A			
			Runnin' Wild	*14981-A			
			It's Tight Like That	*14988			
			Doodlin' Back	*14989-B			

1929-cont'd	Br/Voc	Col	Gnt	HMV	OK	Vic	
Feb 2	Parham	Chi	Tiny's Stomp	48848-2			JR-1209
			Subway Stomps	48849-1			
			That Kind Of Love	48850-2			
			Blue Island Blues	48851-2			
	Venuti	NY	That's The Good Old Sunny South	401584-C			-1598
			Weary River	401585-A			
4	Roy Evans		Someone's Teaching Me How To Forget				-514
			Sweet Louisiana Louise				
	Rev.McGee	Chi	Jesus, The Light Of The World	48853-2			BG-417
			He's Got The Whole World In His Hands	48854-2			
5	C.Hayes		Automobile Blues	48855-1			JR-694
			Allegro Blues	48856-1-2			
			Frog Hop	48857-2			
			Dance Hall Shuffle	48858-2			
			Edward Stomp	48859-1-2			
			Shoe String Stomp	48860-2			
	Red Nichols	NY	Chinatown, My Chinatown				-1140
			On The Alamo				
	Cl.Williams		If You Like Me Like I Like You	147726-4			-1704
			Have You Ever Felt That Way ?	147728-3			
6	C.Hayes	Chi	Everybody Wants My Tootelum	48861-2			-695
			Hey ! I Am Blue	48862-2			
			Shady Lane Blues	48863-1			
			You're Ticklin' Me	48864-2			
	New Mayfair D.O.	Hayes	I'm Crazy Over You	Bb-15660-6			-1126
	Senter	NY	Rich Man, Poor Man, Bigger Man, Thief	48335-3			-1391
			I'm In The Jailhouse Now	48336-3			
	Trix Sisters	Lon	WA-8521-2	Pickin' Cotton			-1565
	S.Wallace	Chi	Go Down Sunshine Blues	48865-1-2			BG-686/JR-1619
			You Gonna Need My Help	48866-2			
	Rev.McGee		From The Jailhouse To The Throne	48867-			BG-417
			Paul's Heavenly Vision	48868-			
7c.	H.Lambert	NY	St. Louis Blues				JR-918
7	W.Baker	Rich	14780-A	Mama, Don't Rush Me Blues			BG-32
			14781-A	No No Blues			
			14782-A	Weak Minded Blues			
			14783-A	Sweet Patunia			
	J.Cobb	Chi	C-2920-A(Voc)	Shake That Jelly Roll			JR-327
			C-2921-A(Voc)	Don't Cry, Honey			

1929-cont'd	Br/Voc	Col	OK	Vic	Zon	
Feb 7	J.Dodds	Chi	Pencil Paps	48797-3		JR-415
			Pencil Paps	48797-4(LP)		
			Heah Me Talkin'	48798-3(LP)		
			Heah Me Talkin'	48798-4		
			Goover Dance	48799-3(BB)		
			Goover Dance	48799-4		
			Too Tight	48800-3		
			Too Tight	48800-4(LP)		
			Indigo Stomp	48869-1(LP)		
			Indigo Stomp	48869-2		
			Clarinet Ski	(slo) 48863-1-2		
	Rhythmic 8	Hayes	I'm Crazy Over You	Yy-15743-2		-1292
			Avalon Town	Yy-15744-2		
			Kiddie Kapers	Yy-15745-3		
			Fashionette	Yy-15746-3		
			That's Her Now	Yy-15747-2		
	S.Wallace	Chi	I'm A Mighty Tight Woman	48870-2		BG-686/JR-1619
			Ain't Nobody Home But Me	48871-1-2		
8	Condon	NY	I'm Gonna Stomp, Mr. Henry Lee	48345-1		JR-334
			I'm Gonna Stomp, Mr. Henry Lee	48345-2(BB)		
			That's A Serious Thing	48346-1(BB)		
			That's A Serious Thing	48346-2		
	Gold		147945-3(Har)	It's Tight Like That		-574
	R.M.Jones	Chi	Novelty Blues	48872-1		-862
			Novelty Blues	48872-2(HMV/EP)		
			Buffalo Blues	48873-1-2		
			Tickle Bitches Blues	48874-1(HMV/EP)		
			Tickle Bitches Blues	48874-2		

	R.M.Jones	NY	Baby Mine	48875-1-2			
	Fettis		Freshman Hop	401594-B			-1223
			Sweetest Melody	401595-D			
9	I.Robinson	Chi	Bag O' Blues	401596-B			
			C-2937- (Br)	My Four Reasons		BG-542/JR-1322	
			C-2938- (Br)	Rock Me Mama			
	J.Cobb		C-2940-A-B	Smoke Shop Drag		JR-327	
			C-2941-A	Boot That Thing			
	A.Fields	NY	8538-2	Let's Get Together		-520	
			8539-3	Geraldine			
			8540-2	What Do You Think Of My Baby ?			
1929-cont'd							
Feb 11	J.Cobb	Chi	Br/Voc	Col	Gnt	Vic	Zon
			C-2940-C(Voc)				
			C-2941-C(Voc)				
	Fulcher	NY	147951-3	Smoke Shop Drag			JR-327
			147952-3	Boot That Thing			
	Lamar	Cam	June Days	47084-4			-547
			Better Than Nothin'	49843-3			-918
			Nancy	49844-2			
			I've Got A Brand New Gal	49845-2			
			That's A Plenty	49846-2			
	Jack Miller	NY	147953-3(Har)	Down Among The Sugar Cane			-1046
			147961-3(Har)	Tomorrow's Violets			-979
			My Castle- 147962-2(Har)	-In Spain Is A Shack In The Lane			
			147963-2(Har)	Redskin			
	I.Mills		8541-1-2	It's Tight Like That			-1078
			8542-1-2	Four Or Five Times			
			8543-1-2	Makin' Friends			
	Whyte	Rich	Shake It And Break It	14787-A			-1693
			Hum All Your Troubles Away	14788			
12	Coon-Sanders	Chi	Mississippi, Here I Am	48879-2			-341
			Tennessee Lazy	48880-2			
	King Mutt	Rich	Mississippi Stomp	14789-A(Ch)			-892
			Shake Your Shimmy	14790-A(Spt)			
			Original Stomps	14791 (Spt)			
			St. Louis Bound	14792-A			
			Good Time Mama	14793			
			Maxwell Street Stomp	14794			
	W.Baker		No No Blues	14795-A			BG-32
	King Mutt		Nut House Stomp	14796			JR-892
			I Wanna Get It	14797			
	A.Miller		Mister Mary Blues	14798			BG-459
			Everybody's Been Using-	14799	-That Thing		
			On An Island By Myself	14800 (Q)			
			No Fish For Me	14801			
	F.Melrose		Pass The Jug	14803			JR-1040
			Jelly Roll Stomp	14804			
	Cl.Williams	NY	A Pane In The Glass	48354-1			-1704
			Too Low	48355-2			
13	Arcadians	Lon	Considerin'			Yy-15125-2	-31
1929-cont'd							
Feb 13	W.Baker	Rich	Weak-Minded Blues	*14804-B			BG-32
			Sweet Patunia Blues	*14805-B			
	Hines	Chi	Sweet Ella May	48883-3			JR-757
			Everybody Loves My Baby	48884-3			
			Good Little, Bad Little You	48885-2			
			Good Little, Bad Little You	48885-3			
	Jaxon	Chi	C-2951- (Voc)	Let's Knock A Jug			BG-321/JR-823
			C-2952- (Voc)	Can't You Wait Till I Get You Home ?			
(?)	Mystery O.		Arkansas Blues	50517-1-2			JR-1119
			Never Had A Reason To Believe In You	50518-1-2			
	I.Robinson		C-2953- (Br)	You've Had Your Way			BG-542/JR-1322
			C-2954-	Without A Dime			
14c.	I.Mills	NY	Freshman Hop	108645-2			JR-1078
			Sweetest Melody	108646-2			
			Bag O' Blues	108647-2			
14	L.Carr	Chi	C-2963-	Think Of Me Thinking Of You			BG-112
			C-2964- (Voc)	How About Me ?			
			C-2966- (LP)	Straight Alky Blues-Part 1			
			C-2967-	Straight Alky Blues-Part 2			
			C-2968-	There Ain't Nobody Got It Like She Got It			
			C-2969- (Voc)	Think Of Me Thinking Of You			
	New Mayfair O.	Hayes	What- Bb-15775-3	-A Wonderful Wedding That Will Be			JR-1126
	Padbury	Lon	Today's A Sunny Day For Me	*12196-2			-1202
			Two Weeks' Notice	*12197-1			
			Today's A Sunny Day For-	*88702-2	-Me		
			Two Weeks' Notice	*88703-1			
	W.Robison	NY	We'll- *147845-1(Har)	-Have A New Home In The Morning			-1325
	Cl.Williams		Mississippi Blues	401611-A			-1704
			Steamboat Days	401612-B			
15c.	L.Carr	Chi	C-2970-	Lifeboat Blues			BG-112
			C-2971- (Voc)	The Truth About The Thing			
(mid)	Blackwell		C-2972-	Naptown Stomp(Jazz Stomp)			-63
15	B.Hill		C-2972-	Naptown Stomp			JR-754
(mid)	Blackwell		C-2973- (Voc)	Non-Skid Tread			BG-63
15	B.Hill		C-2973-	Non-Skid Tread			JR-754
15c.	L.Carr		C-2974-	Just Worryin' Blues			BG-112
			C-2975-	Gambler's Blues			
1929-cont'd							
Feb 15	Fillis	Lon	What A Wonderful Wedding-	WA-8279-4	-That Will Be		JR-521
	Hines	Chi	Beau Koo Jack	48887-2			-757
			Sister Kate	48888-3			
	Pavey	NY	Arizona Blues	401613-A			-1212
			Prairie Blues	401614-A			
			Utah Mormon Blues	401615-A			
			Bronco Bustin' Blues	401616-A			
			The Eyes Of Texas	401617-C			-887
			Shine On, Harvest Moon	401618-B			
	Seven B.B.		Heaven Help A Sailor On A Night-	*19052	-Like This		-1394
			Outside	*19053			
			Heaven Help A Sailor On A Night-	*N-743	-Like This		
			Outside	*N-744			
16	Red Nichols		E-2924- (Br)	Alice Blue Gown			-1140
			E-2924- (Br)	Alice Blue Gown			
			E-2925-A(Br)	Allah's Holiday			
			E-2925-B(Br)	Allah's Holiday			
			E-2926- (Br)	Roses Of Picardy			
18	Ellington		Japanese Dream	48373-2			-478
			Harlemania	48374-1			
(?)			---- 7(LP)	Black And Tan Fantasy			
			---- 7(LP)	The Duke Steps Out			
			---- 7(LP)	Black Beauty			
			---- 7(LP)	Same Train			
			---- 7(LP)	Black And Tan Fantasy			
18	Theiss	Chi	Sweet Liza	48815-5			-1548
19c.	J.Kaufman	NY	3659	What Good Is A Sandwich			-883
19	Calif. R.		Guess Who ?	*19054;N-745			-243
	Carndichael	Chi	Rockin' Chair	48897-1-2-3			-274
			March Of The Hoodlums	48898-7 (LP)			
			One Night In Havana	48899-1-2-3			
			Walkin' The Dog	50500-7 (LP)			
			Sittin' And Whittlin'	50502-7 (LP)			
			Will You, Won't You ?	50503-1-2-3			
			Sweet Lorraine	305-1 (test)			
	Elwin	Hayes	Sleep, Baby, Sleep	*Yy-16008-2			-507
			That's Her Now	*Yy-16010-3			
1929-cont'd							
Feb 19	Lon.Johnson	NY	It Feels So Good-Part 1	401622-A			BG-339
			It Feels So Good-Part 2	401623-D			
	Lamar	Cam	Mississippi Stomp	49871-2			JR-918
			Memphis Kick-Up	49872-2			
(?)	Swanee R.S.	NY	E-29173-	Sunflower Blues			-1515
			E-29174-	Windy City Wobble			
20	Hanshaw		A Precious Little Thing-	147974-2(Har)	-Called Love		-670
			Mean To Me	147976-3(Har)			

Feb 20	Lamar	Cam	You Never Did That Before	49877-4	-918
-	LA. R.K.	NY	E-29319- (Voc)	Futuristic Rhythm	-977
-	-	-	E-29320- (Voc)	Out Where The Blues Begin	-
-	-	-	E-29321- (Voc)	That's A Plenty	-
-	Bernie	-	My-E-29338- (Br)	Castle In Spain Is A Shack In The Lane	-131
-	-	-	My-E-29338-G (Br)	Castle In Spain Is A Shack In The Lane	-1078
21c.	I.Mills	-	I've- 3682-A	Never Been Loved By Anyone Like You	-
21	Butterbeans	-	Gonna Start Lookin' For A Man To Treat-	401634-B -Me Right	EG-104/JR-214
-	-	-	Put Your Mind Right On It	401635-B	-
-	-	-	Get Away From My Window	401636-B	-
-	-	-	I Want A Good Man And I Want-	401637-B -Him Bad	-
-	-	-	That's More Than I Can Stand	401638-B	-
-	-	-	Get Yourself A Monkey Man	401639-B	EG-104/JR-214/
-	-	-	(JD*-Jazz Direct ory-Vol.L-& correct per H3 copy of OK 8670)		
-	Kemp	NY	8561-1-2	Wedding Bells	JR-887
-	-	-	8562-1-2	Before The Dawn	-
-	J.Rodgers	-	-	Desert Blues	48384-3
-	-	-	-	Any Old Time	48385-1
22	Arcadians	Lon	-	Up The River	*Ty-15137-2
-	Hines	Chi	-	She's Funny That Way	50509-1-2-3
-	-	-	-	Mississippi, Here I Am	50510-1-2-3
-	-	-	-	Chicago Rhythm	50511-2
-	-	-	-	It's A Precious Little Thing Called Love	50512-1-2-3
-	Jabbo Smith	-	C-2999-A (Br)	Little Willie Blues	-1455
-	-	-	C-3000-A (Br)	Sleepy Time Blues	-
-	c. Rev.Rice	-	C-3001- (Voc)	He's Got His Eye On You	EG-535
-	-	-	C-3002- (Voc)	I'm In The Battlefield For My Lord	-
23	Birmingham J.S.	NY	-	Hope I'll Join The Band	147991-
-	-	-	-	Ain't That Good News ?	147992-
-	Coon-Sanders	Chi	-	Kansas City Kitty	50519-3
-	-	-	-	-	JR-341
1929-cont'd			Br/Voc	Col	Gnt
Feb 23	Jabbo Smith	Chi	C-3003- (Br)	Take Your Time	JR-1455
-	Ventura	Paris	C-3004- (Br)	Sweet And Slow Blues	-
-	-	-	-	Let's Do It	KL-2214-2
25	K.Oliver	Chi	-	You're The Cream In My Coffee	KL-2215-1-2
-	-	-	-	Can I Tell You ?	50523-1 (LP)
-	-	-	-	Can I Tell You ?	50523-2
-	-	-	-	Uncle Ned's Stomp	50524-1-2
-	-	-	-	My Good Man Sam	50525-2
-	Hines	-	-	I Can't Be Worried Blues	50526-1-2
-	-	-	-	I'm Looking For That Certain Man To Love	50527-1-2-3
-	-	-	-	Glad Rag Doll	50528-1 (X)
-	-	-	-	Glad Rag Doll	50528-2 (BB)
26	Hylton	Milan	-	I Must Have That Man	*BM-746-2
-	Noone	Chi	C-3005- (LP)	St. Louis Blues	-
-	-	-	C-3006- (Voc)	Chicago Rhythm	-
-	Hamm	-	C-3007-C (Br)	True Blue	-
-	-	-	C-3008- (Voc)	He, She And Me	-
-	Whyte	Rich	-	14836	It's Tight Like That
-	-	-	-	14837-A	West End Blues
27	W.Barnes	Chi	C-3009- (Br)	Buffalo Rhythm	-42
-	-	-	C-3010-A-B (Br)	Third Rail	-
-	Cotton Top M.S.S.	-	C-3016-C (br)	She's Coming Round The Mountain	EG-141
-	-	-	C-3017-	Give Me That Old Time Religion	-
-	Lon.Johnson	NY	-	She Just Won't Don't	*401669-B
-	-	-	-	I Want A Little Some O' What You Got	*401670-B
28c.	Rosebery	Lon	-	If I Had You	E-2335-2
-	-	-	-	Nobody's Fault But-	E-2336-1
-	-	-	-	Spread A Little-	E-2337-2
-	-	-	-	I'm A One-Man Girl	E-2338-2
28	Gillham	NY	-	148008-2	Some Sweet Day
-	-	-	-	148009-2	Sweetheart Of All My Dreams
-	Goofus 5	-	-	Deep Night	*401675-C
-	-	-	-	Dream Train	*401676-B
-	-	-	-	Caressing You	*401677-B
-	Alura Mack	Rich	-	14845	I'm Busy, You Can't Come In
-	Haring	NY	E-29341- (Br)	Down Among The Sugar Cane	JR-677
-	-	-	E-29342- (Br)	You're The Only One For Me	-
Feb-Mar	Gluskin	Berlin	-	Milenberg Joys	*MD-2425
1929-cont'd			GG	Pm	
Mar c.	E.Robinson	Chi	-	21186-2	This Is Your Last Night With Me
-	-	-	-	21187-3	Cheatin' Daddy
-	-	-	-	21190-2	My Pullman Porter Man
-	-	-	-	21192-2	Driving Me South
-	-	-	-	21193-1	Past And Future Blues
-	-	-	-	21195-1-2	Ain't Got Nobody
-	(B)L.Jefferson	-	-	21197-1	Oil Well Blues
-	-	-	-	21198-1	Tin Cup Blues
-	-	-	-	21200-1	Empty House Blues
-	-	-	-	21201-2	Saturday Night Spender Blues
-	-	-	-	21202-1	That Black Snake Moan No. 2
-	-	-	-	21202-1	Big Night Blues
-	-	-	-	21203-2	Peach Orchard Mama
-	McDaniels	-	-	21204-2	Dentist Chair Blues-Part 1
-	-	-	-	21204-2	Dentist Chair Blues-Part 2
-	Chas.Jackson	-	-	21221-2	Hot Papa Blues No. 2
-	-	-	-	21222-2	We Can't Buy It No More
-	McDaniels	-	-	21224-2	That New Love Maker Of Mine
-	-	-	-	21225-2	Any Kind Of Man Would Be Better Than You
-	F.Melrose	-	-	21227-1	Rock My Soul
-	-	-	-	21227-alt (LP)	Rock My Soul
-	-	-	-	21228-2	Whoopie Stomp
-	-	-	-	21228-alt (LP)	Whoopie Stomp
-	Stokes	-	-	21229-2	Ain't Goin' To Do Like I Used To Do
-	Triangle Q.	-	-	21231-2	Doodlin' Back
-	Stokes	-	-	21234-1	Hunting Blues
-	Triangle Q.	-	-	21236-3	She Done Quit Me Blues
-	Stokes	-	-	21240-2	Rockin' On The Hill Blues
-	-	-	-	21241-1	Fillin' In The Blues-Part 1
-	-	-	-	21241-2	Fillin' In The Blues-Part 2
-	-	-	-	21242-2	Wasn't That Doggin' Me
-	Sweatman	NY	3296-A (GG/Rex)	Battleship Kate	JR-1518
-	-	-	3313-A-B (GG/Rex)	Lead Pipe Blues	-
-	-	-	3314-B (GG)	Jintown Blues	-
-	F.Hall	-	3360-B (Rex)	Emaline	-654
-	Wabash Trio	-	3382- (GG/Rex)	Hoppin' 'Round	-1614
-	-	-	3383-A-B (GG/Rex)	Lone Western Blues	-
-	-	-	3384-A-B (GG/Rex)	Coal Black Blues	-
-	(c?) CL.Williams	-	3394-B (GG/Mad)	Close Fit Blues	-1705
-	-	-	3396-B (GG/Mad)	Baby, Won't You Please Come Home ?	-
1929-cont'd			Br/Voc	Cam	Col
Mar 1	Ellington	NY	E-29381-A (Br)	Rent Party Blues	JR-478
-	-	-	E-29382-A (Br)	Paduach	-
-	-	-	E-29383-A (Br)	Harlem Flat Blues	-
-	E.Evans	-	E-29458- (Br)	My Kinda Love	-513
-	-	-	E-29459- (Br)	Kansas City Kitty	-
-	Kemp	-	E-29479-A (Br)	That's What I Call Heaven	-888
1	Alura Mack	Rich	-	My Kitchen Man	14846
-	-	-	-	West End Blues	14847
-	-	-	-	Wicked Daddy Blues	14848
-	Jabbo Smith	Chi	C-3026- (Br)	Take Me To The River	JR-1455
-	-	-	C-3027- (Br)	Ace Of Rhythm	-
-	-	-	C-3028- (Br)	Let's Get Together	-
-	-	-	C-3029- (Br)	Sau Sha Stomp	-
-	I.Robinson	NY	C-3030- (Br)	Without A Dime	EG-542/JR-1322
-	Waller	-	-	Handful Of Keys	49759-1
-	-	-	-	The Minor Drag	49760-2
-	-	-	-	Harlem Fuss	49761-2
-	-	-	-	Numb Fumblin'	49762-2
-	Pollack	-	-	Louise	50905-2
-	-	-	-	Wait 'Til You See "Ma Cherie"	50906-3
2	Rev.Beaumont	-	-	8575-	Noah Built The Ark-Part 1
-	-	-	-	8576-	Noah Built The Ark-Part 2
-	-	-	-	8577- ?	Crossing The Red Sea
-	-	-	-	8578-	God Met The Devil At The Church
-	-	-	-	8579-	The Blind Man
-	Noone	Chi	C-3031- (Voc)	I Got A Misery	JR-1152
-	Armstrong	NY	-	I'm Gonna Stomp, Mr. Henry Lee	*401688-A-B
-	-	-	-	Knockin' A Jug	*401689-B

Mar 5				I Can't Give You Anything But Love	*401690-C	
	A.Fields			Mahogany Hall Stomp	*401691-B	
				I Faw Down An' Go 'Boom!	19074;N-765	-520
	J.P.Johnson			She Only Laughs At Me	19075;N-766	
				148015-1	Put Your Mind Right On It	-838
	Pollack			148016-1-2-3	Sorry	
				My Kinda Love	50912-2	-1233
				My Kinda Love	50912-3(LP)	
				On With The Dance	50913-2	
	Singing Boys			148017-2-3(Har)	My Kinda Love	-1422
				148018-3 (Har)	You'll Recognize My Baby	
1929-cont'd						
			Br/Voc	Cam	Col	
Mar 6	Gillham	NY		What Wouldn't I Do ?	148036-1	JR-567
	S.Lamin			8593-3	He, She And Me	-931
	Radbury	Lon				-1202
7	Ellington	NY		Hot Bricks	*88729-1	
				Deep Hollow	*88730-1	-478
				The Dicky Glide	49767-1	
				The Dicky Glide	49767-2	
				Hot Feet	49768-2	
				Sloppy Joe	49769-1	
				Sloppy Joe	49769-2	
				Stevodore Stomp	49770-1	
				Stevodore Stomp	49770-2	
	Rhythmic 8	Hayes		A Dicky Bird Told Me So	Iy-16107-1	-1292
				Umteha, Umteha, Da, Da, Da	Iy-16108-2	
				Sarita	Iy-16109-3	
				Dancing Shadows	Iy-16110-2	
				That's The Good Old Sunny South	Iy-16111-	
8c.	I.Mills	NY		3698-A;108686-1	The Sorority Stomp	-1078
	Finley			3704-C	Nobody's Baby But Mine	-521
				3705-C	Audition Blues	
				3706-A-C	Doin' The Campus Crawl	
8	Calif. R.			My Castle In Spain Is A Shack In The Lane	*19085;N-776	-243
				When I'm Walking With My Sweetness	*19086;N-777	
	F.Melrose	Chi		C-3078-A(Br)	Jelly Roll Stomp	-1040
				C-3079- (Br)	Pass The Jug	
	A.Miller			C-3080-A(Br)	Somebody's Been Using That Thing	BG-459
				C-3082-	Somebody's Been Using That Thing	
				C-3083-A(Br)	I Would If I Could	
	I.Robinson			C-3084-	Same Old Blues	BG-542/JR-1322
	Rev.Rice			C-3085- (Voc)	I'm Pressing On	BG-535
				C-3086- (Voc)	No Night There	
8(?)	Sunshine Boys	NY		My Troubles Are Over	148050-1-2-3	JR-1514
				Huggable, Kissable You	148051-1-2-3	
	Trumbauer			Futuristic Rhythm	*401703-B	-1568
				Raisin' The Roof	*401704-D	
11c.	Cross	Chi		C-3100-A(Br)	Boot It Boy	BG-148
(12?)	Thomas Devils			C-3100-A-B(Br)	Sho' Is Hot	JR-1548
	Cross			C-3101-A-B(Br)	Sho' Is Hot	BG-148
(12?)	Thomas Devils			C-3101-A (Br)	Boot It Boy	JR-1548
1929-cont'd						
			Br/Voc	Cam	Col	
Mar 11	W.Baker	Rich		Bad Luck Moan	14892	BG-33
				Ain't It A Good Thing ?	14893-A	
				Crooked Woman Blues	14894-B	
				Rag Baby	14895-B	
				Weak Minded Blues	14896	
				Sweet Patunia Blues	14897	
	Etting	NY		148027-3	Button Up Your Overcoat	JR-512
	Calif. R.			148048-2(Har)	Who Cares What You Have Been ?	-243
				148049-1(Har)	An Eyeful Of You	
				148052-3(Har)	My Sugar And Me	
	Southern S.S.			Work, For The Night Is Coming	401709-	BG-601
				The Wondrous Story	401710-	
	Stowers	Rich		Texas Wild Cat Chase	14898	-617
				Medley Of Blues	14899	
				Sunrise On The Farm	14900	
12	Sloppy Henry	Atl		Hobo Blues	402281-B	BG-282/JR-737
				The Best Cheap Car In The Market Is A Ford	402282-A	
				Jomo Man Blues	402283-B	
				Some Sweet Rainy Day	402284-B	
	B.James	NY		8603-	Papa's Mama's Blues	JR-813
				8604- (Chg)	Long Lost Daddy	
				8605-1(Je)	Pa's Old Hat	
	Macon Ed	Atl		Wringin' That Thing	402289-A	BG-425
				Worryin' Blues	402290-B	
	South	Paris		Doin' The Raccoon	BN-318-2	JR-1475
				Two Guitars	BN-319-2	
	Walters	NY		148031-2	Makin' Whoopee	-1638
				148057-1	I'm Ka-rasy For You	
13	H.Alexander	Chi		C-3114- (Br)	He's Tight Like This	BG-13/JR-7
	F.Henderson	NY		148064-1-2-3	My Kinda Love	JR-723
				148065-1-2-3	Basin Street Blues	
	McDonough			Broadway Rose	401711-A	JR-1026
	Newbern	Atl		She Could Toodle-Do	402295-A	BG-490
				Nobody Knows What The Good Deacon Does	402296-B	
				Shelby County Workhouse Blues	402297-B	
				Way Down In Arkansas	402298-B	
	Senter	NY		Doin' You Good	*49780-2	JR-1392
				Shine	*49781-3	
	N.Shilkret			There Is A Happy Land	*50934-2	-1418
1929-cont'd						
			Br/Voc	Cam	Col	
Mar 14	Hanshaw	NY		Button Up Your Overcoat	148076-4(Har)	JR-670
				I Want To Be Bad	148077-2(Har)	
	Lon.Johnson			My Heart Don't Cry Out For You Anymore	401712-A	BG-339
	Newbern	Atl		Hambone Willie's Dreamy-Eyed Woman Blues	402305-B	-490
				Roll And Tumble Blues	402306-B	
	Elbro			The Mocking Bird	402307-	-58
				The Old Cherry Tree, Sweet Marie	402308-	
				Yes, Indeed I Do	402309-	
				We're Gonna Have A Good Time Tonight	402310-	
	Cleo Gibson			I've Got Ford Movements In My Hips	402311-B	BG-223/JR-565
				Nothing But Blues	402312-B	
	Montgomery			Atlanta Low Down	402313-B	JR-1089
				Auburn Avenue Stomp	402314-B-C	
15c.	Ellington	NY		3713-C	Saratoga Swing	-478
				3714-A	Who Said "It's Tight Like That" ?	
15	Dorsey Bros.			Mean To Me	401715-B	-420
				Button Up Your Overcoat	401716-C	
				I'll Never Ask For More	401717-A	
	Golden			She's Got Great Ideas	148080-2	-575
				That's Her Now	148081-2	
	Hanshaw			Lower, Come Back To Me	148082-3	-670
				You Wouldn't Fool Me,-	148083-1	-Would You ?
	Kansas City T.R.S.	Chi		C-3127- (Br)	Aunt Jemima Stomp	-873
				C-3128- (Br)	St. Louis Bound	
				C-3129-	Shanghai Honeymoon	
	I.Mills	NY		8477-5	Shirt Tail Stomp	-1078
				8541-4	It's Tight Like That	
				8542-3	Four Or Five Times	
16	Calif. R.			A Precious Little Thing Called-	19108;N-799	-Love
				My Suppressed Desire	19109;N-899(sic)	
	Heldt	San Fran		I'm Ka-Rasy For You	*50547-1	-708
18c.	C.Hill	Chi		C-3132- (Voc)	I Ain't Gonna Do It No More	BG-289/JR-754
				C-3133- (Voc)	Pratt City Blues	
	Ware	NY		3715-B	He Just Don't Appeal To Me	BG-687/JR-1641
18	Calif. R.			Dream Train	19110;N-801	JR-243
				The One That I Love Loves Me	19111;N-802	
				Cradle Of Love	19112;N-803	
	Gillham			Blue Little You And Blue-	148047-5	-Little Me
1929-cont'd						
			Br/Voc	Cam	Col	
Mar 18	I.C.Glee Club	Atl		So Glad Irouble Don't Last Always	402347-B	BG-306
				He Pardoned Me	402348-B	
				Come On, Don't You Want To Go ?	402349-A	
				Going Home On The Chickasaw Train	402350-B	
				God Told The Poor Widow To Cook-	402351-A	-All She Had
				When They Ring Dem Golden Bells	402352-A	

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RAGGING the CLASSICS

JOHN SAM LEWIS

THREE PIONEERS OF RECORDING

Anna Case - Frieder Weissmann - Samuel Gardner
***** In Retrospect *****

January, 1984, witnessed the loss of three pioneer recording artists, all in their nineties. Frieder Weissmann died in Amsterdam, January 4, aged 90, Anna Case in New York, January 7, aged 95, and Samuel Gardner, 92, in upstate New York on January 23. All three deaths were reported in the inaugural issue of the Newsletter of the New York Vocal Record Collectors Society, which is being edited by Larry Holdridge. Although classical vocal material is a bit out of my line, I found the first issue very interesting and have hopes for its success. New York collectors are most likely to be the ones interested in the VRCS, which meets monthly in New York. Further details on the Society can be had from Larry Holdridge/54 East Lake Drive/ Amityville, NY 11701.

Anna Case was probably the last singer to have made wax cylinders. According to Larry's account she made a series of Blue Amberols for Edison in 1912 and became Thomas Edison's favorite singer. I'm not sure that a Tom Edison endorsement is complimentary; as Brian Rust diplomatically put it in The American Record Label Book, Edison was not blessed with a finely cultivated taste for music. Nevertheless, Anna Case had a long and successful career. She made her last recordings in the late-1920s for Columbia and actually did make a single side for Victor, c. 1914, as an assisting artist to Johanna Gadske. Larry Holdridge asked Miss Case how that record came to be made, but the singer could not remember.

Anna Case was Irving Berlin's step-mother-in-law. Berlin, now 96, survives her.

Frieder Weissmann, as the "house" conductor for German Odeon in the 1920s, was one of the most prolific recording artists in history. The number of 78 sides Weissmann recorded probably exceeds 1500. His recording career began about 1920 in a fortuitous manner. Emmy Bettendorf had been scheduled to record "Senta's Ballad" from Wagner's The Flying Dutchman for German Parlophon. Her conductor was to have been the eminent Edouard Mörke, who suddenly fell ill. Miss Bettendorf had worked with Weissmann and was so impressed with his talents that she insisted Weissmann conduct in the recording. The Parlophon-Odeon people were also impressed with the youthful conductor, and he soon took over as the "house" conductor.

Although most of his recordings for the Lindström group consisted of accompaniments for singers, Frieder Weissmann's most notable recorded accomplishment must have been that he was the first conductor to have recorded all nine of the Beethoven symphonies. Weissmann had made the complete cycle acoustically except for the choral movement of the Ninth, which could not be done very well without microphones. When the electrical method made recording with large choral groups feasible, Weissmann completed the cycle. Some of the acoustic issues of his Beethoven symphonies, however, did not bear his name on the labels; consequently, his pioneering recording of the Beethoven symphonies has not been generally recognized. Weissmann also recorded the spurious "Jena Symphony" that had been discovered in the university library at Jena and was attributed to Beethoven.

Like most collectors I had thought that the first conductor to have accomplished the Beethoven symphony cycle was Felix Weingartner, who completed his cycle in 1940. Several years ago Tom Clear set me straight on the Weissmann cycle. Nevertheless, Weingartner was the first conductor to have accomplished the feat electrically, and when the Weingartner cycle was reissued by Toshiba in Japan, the British Gramophone reviewer also thought he was first.

Frieder Weissmann was accounted one of the best orchestral accompanists in the business, and a mere list of singers who recorded with him enforces that view. Some of them are Jan Peerce, Zinka Milanov, Richard Tauber, Lauritz Melchior, Dmitri Smirnov, Elizabeth Rethberg, Karin Branzell, Rise Stevens, Lotte Lehmann, Vera Schwarz, Gerhard Hüsch, and Meta Seinemeyer, a most talented soprano who died young in 1929. She and Weissmann were married at her deathbed.

One reason that Weissmann's reputation as an accompanist to singers was so high was that he thoroughly understood the necessity of the singer's breathing and could keep the orchestra in balance so that it never overwhelmed the singer's voice. His ability to balance orchestra and soloist also made him the choice for concerted recordings as well. He recorded with the violinists Eddy Brown, Josef Wolfsthal, and Edith Lorand, the cellist Emanuel Feuermann, and such noted pianists as Karel Szreter, Josef Pembauer, and Moriz Rosenthal. In an interview with Peter Hugh Reed of the old American Record Guide, which I have used for this article, Weissmann spoke of recording the Liszt E-Flat Major Concerto with Rosenthal. Their recording of the Chopin e-minor concerto was issued, a rather disappointing performance in my view, but the only concerted performance by Rosenthal we now have. If Weissmann's statement to Reed is accurate, the Liszt must not have been issued, a great loss to us because not only was Moriz Rosenthal a pupil of Liszt, his interpretation of that concerto was quite famous.

Weissmann did make the Liszt A-Major Concerto with Josef Pembauer, a noted German Liszt specialist, and that recording was issued. But perhaps Weissmann's most important concerted recording was the Beethoven Fourth Concerto with Karel Szreter. Szreter used the Anton Rubinstein cadenzas, to my knowledge the only time those cadenzas have ever been recorded commercially.

Frieder Weissmann began his career as a conductor in the capacity of coach for the Berlin State Opera. His recording activities probably led to his appointment as First Conductor at Münster and Königsberg. In 1931 he became principal conductor of the Berlin Symphony, which merged with the Berlin Philharmonic in 1933, the year he was forced to leave Germany.

Weissmann's last appearance before an orchestra in pre-war Germany was in a recording session with, I think, Frieda Hempel. The orchestra engaged for the session was the Berlin State Opera Orchestra. To Doctor Weissmann's dismay the entire orchestra showed up wearing Nazi brownshirts. "Think nothing of it," the concertmaster assured him. "It's just a friendly gesture." That kind of "friendly gesture" persuaded Weissmann to accept an invitation proffered by the Concertgebouw to conduct in Amsterdam. He packed his bags and was gone in 48 hours.

Weissmann was Jewish only in a Nazi sense. His father was actually a Finn. But his ancestry was partly Jewish, and he had a strong antipathy toward the Nazis. After his Concertgebouw engagement, Weissmann went to Argentina, where he conducted opera and broadcast performances. The latter, a twice a week gig for Radio Splendid of Argentina, was sponsored by Standard Oil (S. A.). NBC latched on to the idea, which led to the founding of the NBC Symphony Orchestra under Toscanini.

Weissmann made his U. S. debut as a guest conductor of the Cincinnati Orchestra in 1937, and that debut had some amusing results. Because of his many recordings, some of the concertgoers expected Weissmann to be a grizzled veteran, perhaps even a friend or associate of Liszt or Brahms. Imagine the surprise some of the record collectors among the Cincinnati audience must have had when a trim man in his mid-40s, who looked even younger, mounted the podium.

The following year Weissmann was engaged to conduct the summer series of the New York Philharmonic. His only permanent U. S. conductor's appointment, however, was with the New Jersey Symphony.

Weissmann's recording career in the U. S. was not so busy as it had been in Germany. When CBS bought the American Record Company in 1938, Weissmann was engaged soon afterward to accompany various vocalists. He presided over Rise Stevens' recording debut. After the war, he moved to RCA Victor in a similar capacity.

In his late years Frieder Weissmann still continued to conduct. Though he lived in New York, most of his engagements were with European orchestras. After the war he was invited back to Germany to conduct and had most of his post-war conducting engagements in the country that had exiled him nearly twenty years previously. He also made his debut with the London Philharmonic in 1962 at the age of 70. His last performance with an orchestra took place in 1975 when he conducted the Mahler Second at the Maggio Musicale Fiorentino, the summer music festival in Florence.

(continued on page 11)



(continued from RR 209/210)

LITTLE WONDER/HARPER-COLUMBIA NUMERICAL CATALOG LISTING - First Draft, partial.

NOTES: a. Take numbers cited where seen on record
b. Artists identified aurally wherever possible
c. label color noted where known, thus: no mark indicates etched or unknown, "Y" indicates yellow label with blue lettering, "O" the orange label with black lettering.

**Thanks again to Wm.R.Bryant for helping out aural identification-wise!

*** Some abbreviations:

tk - take

H-C - Harper-Columbia

N.B : Unless otherwise indicated, all records henceforth
=have orange/black labels. This designation
commenced at LW 760 (see RR 205/6).....

- 1042: "At the Dixie Military Ball" - Vocal quartette
1043-2: "While You're Away" - Vocal quartette
1044: "Don't Cry, Little Girl, Don't Cry" - Tenor solo (H. Burr; tk. ?)
1045: "The Tale the Church Bell Told" - Tenor solo (Tk. 1)
1046: "I Found the End of the Rainbow" - Tenor solo (tk. 2)
1047: "Hearts of the World" - Tenor solo
1048: "Spagoni's Wedding Jubilee" - Tenor solo
1049: "Somebody's Waiting for Someone" - Tenor solo -
1050: "Kiss Me Again" - Waltz — Orchestra
1051: "La Lisonjera (The Flatterer)" - Orchestra
1052: "Dambe Waves" - Waltz — Orchestra
1053:
1054:
1055: "Goodbye France" - Dance Music — Band
1056: "You'll Have to Put Him to Sleep with the Marseillaise, etc." - Band (Tk.1)
1057: "The Pickaninnies' Paradise" - F.T. — Dance Music — Band (tk. 2)
1058: "The Magic of Your Eyes" - Tenor solo
1059:
1060: "On the Road to Calais" (from 'Sinbad') - Tenor solo
1061: "When Yankee Doodle Sails Upon the Good Ship 'Home Sweet Home'" - Vcl. Qt.
1062: "It's Never Too Late to Be Sorry" - Vocal trio (Peerless Quartet) (Tk.2)
(above cited as "trio" in Blacker listing)
1063: "Kisses (The Sweetest Kisses of All)" - Vocal duet (per info rec'd)
1064: "It's Worth While Waiting for Someone Worth While" - Vocal duet
1065: "Till We Meet Again" - Vocal Duet (tk. 2)
1066: "That's What Mothers are For" - Tenor solo

- 1067: "At a Georgia Camp Meeting" - Orchestra (Tk. 3)
1068:
1069: "How Ya Gonna Keep 'em Down on the Farm?" (After They've Seen Paree) (A.Fields) (Tks. 1 & 2)
1070: "Smoky Mokes" - F.T. - Orchestra
1071: "In the Heart of a Fool" - Tenor solo - (see LW 1171)
1072:
1073-1: "A Coon Band Contest" - Cake Walk or two-Step — Orchestra
1074:
1075: "Amoureuse" - Orchestra (Tk. 4?)
1076: "Lorraine March" - Band
1077:
1078: "Stephanie Gavotte" - Bell solo
1079: "Espanita" - Spanish Waltz — Orchestra
1080: "The Queen of Hearts" (H-C, Tk.2) (Burr)
1081-1: "Moonlight Waltz" — Orchestra
1082: "Little Jack Horner" and "Sing a Song of Sixpence" (H-C; tk. 2). (Burr)
1083:
1084: "Good King Arthur" (H-C; Burr)
1085: "I Had a Little Doggie" (Tk. 1; prob. Burr; H-C)
1086: "I Love Little Pussy" (H-C; prob. Burr)
1087: "Cock-a-Doodle-Do" (H-C; tk. 2; prob. Burr)
1088:
1089:
1090:
1091: "A Good Man is Hard to Find" - Jazz Band (W. Sweatman) (tk.1)
1092-2: "Lonesome Road" - Dance Music — Jazz Band (W. Sweatman)
1093-1: "Mummy Mine" - Baritone Solo (Arthur Fields)
1094: "Have a Smile" (For Everyone You Meet....) - Tenor solo (Tk. 1)
1095: "You're Some Pretty Doll" - Tenor solo
1096: "Some Day" - Tenor solo
1097: "Me-Ow" - One-Step — Violin & piano (tk.3)
1098: "Till We Meet Again" - Dance Music — Band
1099:
1100:
1101:
1102:
1103: "I Don't Want to Love No One But You" - Tenor solo
1104:
1105: "Look What My Boy Got in France" - Tenor solo (tk.2)
1106: "Bevo Blues" - One-Step — Orchestra (Yerkes' Jazzarimba??)
1107: "Rainy Day Blues" - F.T. — Dance Music — Orchestra
1108: "How Ya Gonna Keep 'em Down on the Farm?" - One Step; Dance Music — (Orchestra) (tk.2)
1109:
1110: "On a Little Farm in Normandie" - Male Quartette (Peerless Quartet)
1111: "When You See Another Sweetie Hanging Around" - Tenor solo (tk.1)
1112:
1113:
1114:
1115: "Sarah, Come Over Here" - Baritone solo
1116: "The Alcoholic Blues" - Tenor solo (tk. 2)

- 1117: "Can You Tame Wild Wimmen?" - Tenor solo (Billy Murray)
1118: "Arabian Nights" - Intermezzo One-Step — Band
1119: "Semper Fidelis" - March — Band
1120: "The Thunderer" - March — Band
1121: "The Handicap" - March — Band
1122: "High School Cadets" - March — Band
1123: "Up the Street" - March — Band
1124: "American Patrol" - Band
1125: "Manhattan Beach March" - B and
1126:
1127: "Come On, Papa" - Male quartette
1128: "That Tumble-Down Shack in Athlone" - Male trio
1129: "Some Day I'll Make You Glad" - Male trio
1130:
1131: "Singapore" - Dance Music — Orchestra
1132: "Mickey" - F.T.; Dance Music — Orchestra
1133: "Sweet Siamese" - F.T.; Dance Music — Orchestra
1134: "Eyes that Say 'I Love You'" - Tenor solo
1135: "The Music of Wedding Chimes" - Vocal trio
1136: '
1137: "Mammy o' Mine" - Vocal Quartette (Peerless Quartet) (tk.2)

Experimental Little Wonder research by LK....

LK note: After a discussion with George about what I planned to do, I decided to give this an effort in order to try to determine the identities of the unlisted artists on Little Wonder. I pulled out my rare 1919 Columbia catalog where the content are alphabetized from A to Z. I then checked out the titles on all our known LWs starting with LW 1045. I also cross referenced the catalog's titles with Chmura's chronological dating Columbia ditto sheets to check out if more than one artist did the title -and also to check out if some of the Little Wonders titles were listed as Columbia "unissued" items. So far one "unissued" Columbia title has been discovered on LW by George who has an actual copy of it. It was auditioned and it is indeed without doubt Wilbur Sweatman. It's LW 1092 in this installment (also see RR 185/6 regarding George's discovery). Many years ago Bob Colton and myself interviewed Wilbur Sweatman. We brought many of his recordings for his auditioning and one of 'em was a Little Wonder. When we played the LW for him he did express surprise. He immediately mentioned to us that he did that for Columbia -but how did it get on that Little Wonder! His memory was vague but he thought he cut a rehearsal test of the title (a shorty!) -but he was not sure. Wilbur of course is not with us any more -so we cannot further query him about this matter. Perhaps there is an old-timer left from World War One Columbia recording days who could shed light on the Little Wonder-Columbia connection.

OK here we go! Remember that this is just a cross referencing statistical approach in order to find out who the "mystery" artist(s) are on Little Wonder -and are listed separately from those identifications done aurally which appeared in the general context of the listings. So caution should be heeded. If you have any of the items which follow -listen to them -and see if they match our statistical listing. Please let us know. First we will list the Little Wonder number which will be followed by the name of the artist(s) doing a similar recorded title on Columbia Records :::::::::::

1045 (could be related to an unissued Henry Burr Columbia!); 1046 (Sam Ash); 1049 (Campbell & Burr); 1050 (Columbia Orch); 1051 (Prince's Orch); 1052 (Prince's Orch); 1057 (Prince's Band); 1058 (Oscar Seagle); 1060 (Al Jolson); 1062 (Sterling Trio); 1062 (Sterling Trio); 1063 (Campbell and Burr); 1064 (Campbell and Burr); 1065 (Campbell and Burr); 1092 (Wilbur Sweatman); 1094 (Lewis James); 1095 (Sam Ash); 1097 (Jockers Bros.); 1098 (Columbia Orch.); 1105 (Irving Kaufman); 1106 (Yerkes); 1107 (Sweatman); 1108 (Yerkes); 1110 (Peerless Quartet); 1111 (Sam Ash); 1115 (Arthur Fields); 1116 (Billy Murray); 1118 (Columbia Band); 1119 (Prince Band); 1122 (Prince Band); 1123 (Prince Band); 1124 (Prince's Band); 1125 (Prince or Columbia Band); 1128 (Sterling Trio); 1131 (Earl Fuller); 1132 (Earl Fuller); 1133 (Earl Fuller); 1134 (Irv. and Jack Kaufman); 1135 (Peerless Quartet); 1137 (Sterling Trio);... (to be continued, I hope!)

PS.. Oops! I left out 1127 (Avon Comedy Four) and 1129 (Sterling Trio).



("WAYNE KING SHOW" - ZIV TRANSCRIPTIONS (cont'd from RR209/10) -Dave Kressley

The personnel of the orchestra for the Ziv series was as follows...
Jules Herman & William Hodgson, trumpets. Roger Wilson, trombone. Burke Bivens, John Cameron, James Morash, James Richards, Wayne King, saxes and/or clarinets. George Bay, Jr., Evelyn Davis, A. Loys "Al" Johnson, Herb Miska*, Everett Olsen, & Charles Sindeler, violins. William York, viola. Paul Mack, piano. Thomas Summers, Jr., drums. *Herbert Miska joined Wayne King in 1927, and is still with him today, and is the last living member of Wayne King's original orchestra.

On the following program listing, the vocalist's names are abbreviated; (NE) is Nancy Evans, (LD) is Larry Douglas, (WK) is Wayne King. The master numbers beginning with D6 were transcribed in 1946, those beginning with CD7 were transcribed in 1947. All of the transcriptions were 16 inch discs at 33 1/3 rpm. (The only missing disc in this research is LX 31 Part 1/LX 32 Part 1. If anyone has the disc and can supply song titles please contact me). (Nancy Evans sings "Managua-Nicaragua" and "I'll Close My Eyes" on this disc).

LZ 31 (CD7-MM-14318)(CD7-MM-14319)

I Dream Too Much
Two Sleepy People (LD)
My Heart Is My Master
Dancing On The Ceiling (NE)
Lazy Summer Moon
Nonchalant
A Fine Romance (LD)
Lonely Acres
Street Of Dreams (NE)
Sleep, Baby, Sleep

LZ 32 (CD7-MM-14320)(CD7-MM-14321)

Valse a'la Salon
Please Don't Talk About Me When I'm Gone(NE)
Taboo
One Raindrop Doesn't Make A Shower (LD)
You're Laughing At Me
My Kingdom For A Kiss
My Old Flame (NE)
Old Rockin' Chair
And The Angels Sing (LD)
Someone To Care For Me

LZ 33 (CD7-MM-14332)(CD7-MM-14333)

Great Day
Wrap Your Troubles In Dreams (NE)
Kinda Lonesome
It Happened In Hawaii (LD)
Sweet Adair
Linger Awhile
Moonlight And Shadows (NE)
Organ Grinder's Swing
You're My Everything (LD)
Sing Me To Sleep With A Love Lullaby

LZ 34 (CD7-MM-14334)(CD7-MM-14335)

Please Believe Me
I'll Remember April (NE)
On The Sentimental Side
I Found A Million Dollar Baby (LD)
Let Me Look At You
Waltzing With An Angel
Deep In A Dream (NE)
Serenade In The Night
What's New? (LD)
Seal It With A Kiss

LZ 35 (CD7-MM-14347)(CD7-MM-14348)

Crinoline Days
So Far (LD)
Scatterbrain
Black Moonlight (NE)
What Will I Tell My Heart?
Farewell To Dreams
I Don't Want To Set The World On Fire (LD)
Oh, Lady Be Good
I'll String Along With You (NE)
I Sang A Song

CHRISTMAS SHOW (CD7-MM-14349)(CD7-MM-14350)

Jingle Bells
White Christmas (LD)
Medley Of Nursery Rhymes*
O Little Town Of Bethlehem (NE)
Las Mananitas
O Come All Ye Faithful
I'm Going Home For Christmas (LD)
Toy Trumpet
The Christmas Song (NE)
Silent Night

*Medley Of Nursery Rhymes: London Bridge/
The Farmer In The Dell/Peter, Peter
Pumpkin Eater/Three Blind Mice/'Round
The Mulberry Bush/Georgie,Porgie/Merrily
We Roll Along.

*The preceding music list was compiled by DAVE KRESSLEY, Box 463, New Tripoli Pa. 18066.... Acknowledgements: Many Thanks to Nancy Evans for supplying information and photos used in this article. Thanks also to Bob Schaefer for supplying some of the master numbers from discs in his collection.... Anyone having additional information on the Wayne King Ziv series, please contact me.

NEXT TIME: "THE GUY LOMBARDO SHOW" on F.W. ZIV transcriptions.

DISCO-ING IN -ROYCROFT (cont'd from pg.5)

174-- untraced

"Cheerio" set begins below

175 a(9164-3)-(1)-"Companionship"(Campbell)
"Cheerio"(Chas. K. Field), recitation
(2)-"Together We Two"(Berlin)
The Gilberts(Russ & Lovina), vcl. duo
b(9165-3)-"Side by Side"(Woods)
The Gilberts

176 a(9182-6)-"Mother Goose Parade"(Breau)

The Gilberts
b(9194-6)-(1)-"The Croaker"(Lincoln)**
CKF, recitation w. R. Gilbert, frog imitations
(2)-"The Bullfrog and the Coon"(Feist)
The Gilberts

**Label credit is "Anonymous", but the actual author is Joseph C. Lincoln, who wrote a slew of novels set on Cape Cod between 1904 and 1943, the year of his death. Presumably, Field got the poem from a member of his audience who didn't know the writer's name

177 a(9178-3)-"Wits' End Corner"(Fawcett)

CKF, recitation, followed by:
"O Rest in the Lord"(Mendelssohn)
Geraldine("Gerry")Riegger, contralto

b(9193-7)-"The Angelus"(Harte)
Cheerio & Associates, recitation w. singing -- by the entire troupe and the famous canaries

178 a(9184-3)-(1)-"A Hand on Your Shoulder"(Riley)

CKF, recitation
(2)-"Friend o' Mine"(Sanderson)
Russ Gilbert, vcl.

b(9192-4)-"If Any Little Word of Mine"(Behrend),
followed by:
"Charity"(MacDermid)
Gerry Riegger, vcl.

179 a(9177-2)-"Fairies"(Wise)

Lovina Gilbert, vcl.
b(9243-3)-"The Butterfly Ship"(Frazier)
CKF, recitation followed by:
"Play Make-Believe"(Bond)
Russ Gilbert, vcl.

180 a(9241-1)-(1)-"The Old Home"(Cawein)

CKF
(2)-"Little Grey Home in the West"(18hr)
Pat Kelly, vcl.

b(9242-2)-(1)-"A Song o f Tomorrow"(Grofflin)

CKF
(2)-"Keep On Hopin'"(Heron-Maxwell)
Russ Gilbert

Notes: Musical accompaniment to the songs on the above records provided by a combination of violin, accordion and piano. These are probably the Parnassus Trio, directed by Olga Serlis. The other members, identified only by first names, are Ana and Elfrieda, who may be Olga's sisters. No information is available to indicate who played what.....Pat Kelly was the announcer on

DIGGIN' THE GROOVES (cont'd from page 24)

ABL1-5032: Is the sound track album from the film "Rhinestone", and again we have the delectable Dolly Parton, along with co-star Sylvester Stallone. Loved HER, but as far as his singing is concerned I'd suggest Sly get back in the ring as Rocky!

Well, if your eyes are as tired as my typing fingers, I'd say we both have about had it! - - - It's been a large release to report on, and I do hope that many of you will find things of interest in DIGGIN' THE GROOVES in this issue of RR.

I'll be back in the next issue, and hopefully I'll have a lot of new reissues to report on at that time.

Your letters, comments, and questions are welcomed, but please, if you expect a reply will you kindly send a self-address, stamped envelope. My postage bill is horrendous! - - - Send your letters to me at 221 Prune Tree Dr., Healdsburg, Ca 95448
Happy spins ! ! !

RAGGING THE CLASSICS (cont'd from page 9)

Weissmann also made a few recordings as a piano accompanist. According to Jim Creighton's Discopaedia of the Violin, he accompanied Edith Lorand in recordings of some Fritz Kreisler violin pieces, but I suspect many of Miss Lorand's anonymous piano accompaniments were also furnished by him. I have an abbreviated Beethoven "Kakadu" Variations recording on a red label Odeon that Creighton does not list. Only Edith Lorand is credited on the label, but the pianist may be either Weissmann or Michael Raucheisen, who made many records with Edith Lorand and later was Fritz Kreisler's European accompanist. The cellist on this "Kakadu" recording, to my ears, sounds very much like Gregor Piatigorsky.

Frieder Weissmann did not indulge in self-advertisement and did not choose to play the "grand old man" role in his later years. Those who knew him in his later years agree that he was a very modest man. When he was invited as an honored guest at a meeting of the Vocal Collectors Society he acknowledged the applause of the record collectors with a simple bow, and those who were present say he was reluctant even to give that. He did not make any LP recordings, apparently, and, considering the pioneering work he did in the 1920s and early-1930s, his absence from the recording studios in the last 35 years of his life is regrettable. I also feel keenly the loss of the Liszt E-Flat Major Concerto that he and Moriz Rosenthal seem to have made. One suspects that the rise of Hitler had something to do with its disappearance, just one more thing we can add to the long list of Nazi transgressions. But there was no political reason why Weissmann did not record after 1949, only the strong prejudice concert audiences and record A&R men seem to have against most elderly conductors.

But Weissmann was not completely forgotten thanks to Larry Holdridge, who produced a two-LP set of reissues of Weissmann's recordings that appeared in 1982. Although a limited pressing, Larry may still have a few copies left. Included in Larry's set is a recording of the Prelude to Act 3 of Erich Wolfgang Korngold's opera, Das Wunder der Hellene and a hairraising performance of the Tchaikovsky 1812 Overture. The set also offers us a chance to hear Weissmann's accompaniments of Melchior, Lotte Lehmann, Bettendorf, Tauber, and Seinemeyer, among others. The set presents abundant evidence that Frieder Weissmann was a great conductor.

Samuel Gardner, a founding member of the Elshuco Trio and the last surviving member of the famous Kneisel String Quartet, is the third pioneering record artist to die in January, 1984. Larry Holdridge mentions Sam Gardner's black label Victor records, but did not seem to be aware that he had also made recordings for Edison as well. That calls for a more thoroughgoing study of Gardner's career than I have space for here. I hope to include him soon in my violinists series.

correspondence to JOHN SAM LEWIS
P.O. Box 194475, Univ. Sta.
Arlington Texas 76019

the "Cheerio" broadcasts for a time, but even after being promoted to supervisor of announcers for NBC, he continued to make occasional guest appearances on the show as a singer. This information from "The Story of Cheerio", by Himself, pub Garden City, 1936.

.....So there you have it: the entire Roycroft catalog as traced to date. The masters of the "Cheerio" set were blank numbers in the Plaza/ARC files, but by extrapolating from adjacent sides, it was possible to date them as having been cut in a series of sessions which took place between the end of November and the last week of December of 1929. In all probability, the Roycroft catalog ended at 180.....A final note: the labels of the "Cheerio" records are yellow on blue instead of yellow on red; design is identical.

As I said before, additions to this list are not just welcome--they're actively solicited! That goes for any of the untraced Cameo masters listed here, whether they are test pressings of the five unissued English Singers sides or regular Cameo pop issues. All are needed. Check those stacks, gang!

correspondence to GEORGE BLACKER
345 1/2 S. Main Street, Cheshire CT. 06410

(cont'd from RR 209/10)

BEHIND THE COBWEBS

carl kendziora

CLARION

LEAVE ME WITH A SMILE
Played by
CLARION RECORD CO.
1132

CLARION RECORD COMPANY

This label of the Month originally appeared in Kendziora's Behind The Cobwebs column in the Record Changer issue of Nov. 1954

Label of the Month: We go back to 1921 for a rather obscure label which used masters from varying and generally unidentified (to date, at least) sources. Masters on this label usually appear on *Cardinal*, *Melva*, *Clear-tone*, *Phantasia Concert*, *Royal*, and in one known case, the B. D. & M. labels (*Puritan*, *Triangle*, *Broadway*, etc.) and *Black Swan*. The label, claimed by Clarion Record Company, is *Clarion*, a red label with printing and ornamentation in gold. Our example of the *Clarion* label is designed to further emphasize our previous mention of the veracity of the data on record labels. If you choose to believe this one we find the company itself not only issuing records but also playing the music they release! The side shown of *Clarion* 1132, is *Leave Me With A Smile* (789-2), played by "Clarion Record Co."!!! The reverse is *Cutie* (113-1), played by Empire State Novelty Six. Except to say that these masters apparently come from different sources, we cannot shed any light on their real identity or what companies recorded them. The first title appears on *Clear-tone* P. 128 as by *Clear-tone Dance Orchestra* and the second one on P. 127 with same band credit as on *Clarion*. Since *Clarion* often used the name *Clarion Dance Orchestra*, we presume that is the credit intended on the side used in our illustration. *Clarion* apparently was a short-lived label. We know only of issues up to the one just mentioned, 1132, in a series beginning at 1101, a vocal series from 3001 to 3009, and odd items 601, 701 and 801 (special series which may or may not have progressed beyond the first issue). This label also features on 1123, master 792 1/2-2, and on the label of 1129 we find masters CLN 106 1/2 and CLN 107 1/2. In the wax these masters appear quite normal as 106-2 and 107-2. The 792 1/2 one appears in the wax with the "1/2". *Clarion* is announced in a trade magazine as a new firm at 56 Bleeker Street, New York in October 1921. Releases of *Clarion* records are listed in these magazines only in October and November 1921. Since these cover only up to 1113 in the dance series and we know of at least up to our example here, 1132, there must have been a few further releases. More data on this and related labels is much desired. We need further listings on all, and any information which would help identify the sources of these masters which appear in a 100 series, a 700 series and 600 and 700 numbers prefixed with a "C". The *Clarion* used as Label of the Month belongs to Syndicate member Walter C. Allen.

As a companion vehicle to the label research seen here may we recommend Brian Rust's AMERICAN RECORD BOOK. A new edition of the volume is now available from DeCapo Press, Inc., 233 Spring St., New York N.Y. 10013. att: Rick Woodward.

PLAZA 5000 MASTERS SERIES (cont'd)
(8992 to 90101) from RR 209/10

ROY CARLSON'S DANCE ORCH. 8992 9/3/29	That's What Love Did to Me
CARSON ROBISON TRIO 8993 9/3/29 (4052)	Oh, That Dumb-Bell!
FRED RICH & HIS ORCH. 8994 9/3/29 (108901-3)	Piccolo Pete
CARSON ROBISON TRIO 8995 9/3/29 (4093)	John the Drunkard
HELEN RICHARDS 8996 9/4/29 (4056)	Melancholy
DUBIN'S DEMONS 8997 9/10/29	Sweet Kentucky Sue
ROY CARLSON'S DANCE ORCHESTRA (Adrian Schubert's Orch.) 8998 9/10/29 (4088) (N.B.: Remade 9/24/29)	When I Found You
DUBIN'S DEMONS 8999 9/10/29	Whisper Wh* You Feel Blue

(cont'd in third column)

(cont'd from RR 209/10) **TEX RITTER**

THE COMPLETE CAPITOL DISCOGRAPHY

By D. TOBORG PART THREE
1962 to 1973

PART 1 (1942 to 1952) appeared in RR 163/4 and
PART 2 (1953 to 1961) appeared in RR 179 thru RR 188

There are some Capitol prefixes which may need some clarification. T is the monaural LP listing. (S)T means it was released in both mono and stereo. (D)T is Duophonic sound recordings released in both mono and stereo. ST means it was only released in stereo. EAP is the Extended Play code as regards 45 EP recordings. Some of the multi artist LPs have the number of records identified within the prefix. STBB is a 2 record set and STFL is a 6 record set. PROM is the promotional code. I am almost certain that there are promotional releases of all recordings but we have only listed those promotional recordings which have become known to us.

Corrections and additions are welcome especially as far as Nelson and Gillette unverified release numbers goes.
(send this info. to RR, att: Len)

The footnotes on the following research refer to these numbers:

- (1) On Ken Nelson's list unverified by us.
- (2) On Lee Gillette's list unverified by us.
- (3) On Ken Nelson's and Lee Gillette's lists unverified by us.
- (4) We believe this to be an alternate take.

Session 13352
October 6, 1969
Nashville, Tennessee
Tex Ritter with Orchestra conducted by Don Tweedy

MASTER NUMBER	TITLE	RELEASE NUMBER
80021	Wand'r'n' Star	Capitol 2677 Capitol ST 11503 Capitol 4XT 11503 Capitol 8XT 11503

Session 13394
March 4, 1970
Nashville, Tennessee
Tex Ritter with Orchestra and Chorus

MASTER NUMBER	TITLE	RELEASE NUMBER
80151-6	God Bless America Again	Capitol 2815 Capitol ST 467 Capitol ST 11503 Capitol 4XT 11503 Capitol 8XT 11503

80152-10	Green Green Valley	Capitol 2815 Capitol ST 467
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80153-3	I Love You Now	Unissued
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Session 13395
March 5, 1970
Nashville, Tennessee
Tex Ritter with Orchestra and Chorus

MASTER NUMBER	TITLE	RELEASE NUMBER
80154-6	My Elusive Dreams	Capitol ST 467
80155-7	Detroit City	Capitol ST 467
80156-1	Papa	Capitol ST 467
80157-6	Mama Tried	Unissued

Session 13405
April 10, 1970
Nashville, Tennessee
Tex Ritter with Orchestra and Chorus

MASTER NUMBER	TITLE	RELEASE NUMBER
80187-6	Okie From Muskogee	Capitol ST 467
80188-12	Legend Of Shenandoah	Unissued
80189-8	Po' Folks	Capitol ST 11351 Capitol 8XT 11351
80190-7	Make Friends	Capitol ST 467

Session 13406
April 11, 1970
Nashville, Tennessee
Tex Ritter with Orchestra and Chorus

MASTER NUMBER	TITLE	RELEASE NUMBER
80191-5	Drink Up And Go Home	Capitol ST 467
80192	Time	Unissued
80193	Jeremiah Jones	Capitol ST 467
80194-5	The Girl Who Carries A Torch For Me	Capitol ST 11503 Capitol 4XT 11503 Capitol 8XT 11503

Session 13405A
November 11, 1970
Nashville, Tennessee
Tex Ritter with Orchestra and Chorus

MASTER NUMBER	TITLE	RELEASE NUMBER
80188-12A	Legend Of Shenandoah	Capitol ST 467

OUT OF SIGHT
(Hank Jacobs)

Guests:
KURT MOHR
PIERRE DAGUERRE
RHYTHM & BLUES
RESEARCH
Anthony Rotante - Paul Sheatsley

(cont'd from RR 209/10)

SYMBOL RECORDS
A DIVISION OF SUE RECORDS, INC.

207		
208	FOLKS! IF YOU CAN FILL IN ANY OF THESE BLANKS PLEASE SEND 'EM OUR WAY! —Thank you, LK	
209		
210		
211		
212		
213		
214	THE POETS (CB 2/19/66)	SHE BLEW A GOOD THING OUT TO LUNCH 66 SY 259 66 SY 260
215		
216	THE POETS	SO YOUNG A SURE THING
217	QUOVANS	BOOGALOO PART 1 BOOGALOO PART 11 66 SY 281 66 SY 282
218		
219		
220	SOUNDBREAKERS	TRYING TO GET BACK TO YOU THE JERK IS CATCHING
221	THE MAGNIFICENTS (CB 11/5/66)	TAKE ME ON

CRACKERJACK another Sue label affiliate		
4001	THE SPYDELS	WE'LL BE TOGETHER BOLL WEEVIL IS BACK
4002	BIG DADDY (CB 11/18/61)	THE TEACHER Pt.1 THE TEACHER Pt.2
4003	DUKE HUNTER	NOSE TROUBLE THE BARTENDER CR-1807 CR-1808
4004	PEARL WOODS	DON'T TELL IT ALL LONELY AVENUE
4005	LINDA & THE DEL RIOS (CB 3/3/62)	I DON'T WANT TO BE LOVED COME ON LET ME TRY
4006	ELMORE MORRIS (CB 6/30/62)	IT SEEMED LIKE HEAVEN TO ME BEFORE I TURNED MY BACK ON YOU
4007	JIMMY MERRITT	LONELY BATTLE I'LL FORGET ABOUT YOU
4008	THE LYRICS	THE DANGER SIGN THE LONESTOME TIME WAIT
4009	EDDIE CARLTON	KOKOMO ALWAYS BE MINE
4010	THE SHUFFLERS	WHEN THE LIGHTS ARE LOW PICK OF THE WEEK
4011	THE LYRICS	WHERE HAVE ALL THE KISSES GONE SUMMER'S LOVE CR-1827 CR-1828
4012	RICHIE BARRETT	LET ME DOWN EASY DADDY ROLLIN' STONE CR-1829
4013	DEREK MARTIN	DON'T PUT ME DOWN LIKE THIS CR-1830
4014		
4015		
4016	ROBIN RICE	I'VE HAD IT WANTED CR-1835 CR-1836
4017	CHUCK LEONARD	NOBODY BUT YOUR GIRL DEDDLEY DOO CR-1837 CR-1838
4018	BETTY GREEN (CB 2/1/64)	HE PUT ME DOWN LONELY GIRL

That's it folks! Thank you Kurt and Pierre.
Our next research is the early IMPERIAL
label listings via Anthony Rotante's files.

PLAZA LISTINGS (continued)

SID GARRY	9/7/29	Painting the Clouds with Sunshine
9000	(108964-2, -3)	
9001	"	Tip-Toe Thru the Tulips with Me
(108965-1, -2)		
9002	"	Through! (How Can You Say We're Through?) (Cf. mx. 8986 by I. Kaufman)
(108966-3)		
WILLIAM WIRGES' ORCHESTRA		
9003	9/10/29	Deep in the Arms of Love
(108966-2)		
9004	"	Satisfied
(108970-1, -3)		
9005	9/10/29	The Album of My Dreams
LOU & HIS GINGER SNAPS		
9006	9/13/29	Broadway Rhythm
9007	"	The Way He Loves is Just Too Bad
FRED RICH & HIS ORCHESTRA		
9008	9/12/29	All That I'm Asking is Sympathy
(108971-3)		
9009	"	Sweetheart, We Need Each Other
(108972-1)		
9010	"	Pal of My Sweetheart Days
(108973)		

(to be continued)

THE AMERICAN DANCE BAND DISCOGRAPHY

1917-1942

VOLUME 2

ARTHUR LANGE TO BOB ZURKE

BRIAN RUST

CORRECTIONS and ADDITIONS to BRIAN RUST'S
AMERICAN DANCE BAND DISCOGRAPHY SERIES 3 (C)
compiled by BILL FRASE

BILL FRASE STEVE ABRAMS
1957 Drew Ave.S. 1600 44th Ave.
Minneapolis Mn San Francisco Calif
55416 94122

(continued from RR209/210)

P. 1360 To PALM BEACH D.O. Chapter Add:
Song Of Love (w) Oly 15128
To PALM BEACH PLAYERS Chapter add:
Re 9133 Pseudonym for Pennsylvania Hotel Orchestra (Some sources list
this issue as by PALM BEACH SOCIETY ORCHESTRA. Which is correct?)

P. 1361 To PALM BEACH SOCIETY ORCHESTRA Chapter add:
When Will The Sun Shine For Me? Oly 1430; Pur 11235 as Frisco Sync.
Falling
To "Down In Maryland add Bwy/Tri 11216 as Melody Dance Players
Possibly "Canadian Capers" on Re 9133 (or as listed above); Em 10449
Add PALMER HOUSE DANCE ORCHESTRA: Pseudonym on Re 213 for Lou Gold

P. 1364 Add: PARADISE CLUB ORCHESTRA Pseudonym on Cq 7519 for Adrian Schubert
To PARAMOUNT DANCE ORCHESTRA Chapter add:
Mx 303-1 Athens Waltz Pm 30036
Mx 361R-1 Missouri Waltz
Mx 386-1 Dear Old Pal Of Mine (w)-Harry McClasky Pm 30105
Band Dunes Pm 30074
Mx 272-1 Smiles
Mx 325- Djer Kiss (waltz Hesitation)
I'm Sorry I Made You Cry (Intro: My Belgian Rose) Pm 30082
Mx 1953-2-3 My Best Girl -wIrving Post Pm 20372; Pur 11372 as Puritan
D.O.; Hwd/Tri 11441 as Frisco Syncopators.
"Oh! How I Love My Darling" is Mx 1954-1-3, -vocal Irving Post, add
Pur/Hwd/Tri 11441 as Frisco Syncopators; Pur 11366 as Puritan D.O.;
EBW 4175 is as by Edison Bell D.O.

P. 1364 "I Want To See My Tennessee" is Mx 1955-1-3, add Pur 11366 as Puritan
D.O.; Pur/Tri 11444 as Broadway Melody Makers; Maxsa 1516, 1551; Usiba
292; Kalllope K904
DELETE the following items which have been identified:
"Please" (Ernie Krickett O. - see additions)
"Maytime"
There's Yes! Yes! In Your Eyes (Al Epps O.)
"June Nights" and "Mandalay" (Nathan Glantz)
"It Had To Be You" is Mx 10084-1 by New Orleans Jazz Band - see JR
"Rose-Marie" (Bar-Harbor Society O.)
"I Wonder What's Become Of Sally?" - (Harry voltaire O.)
ADD: pseudonym on the following:
EBW 5302 Would You Like To Take A Walk (Lou Gold)
EBW 5302 When You Fall In Love (Jack Albin)
EBW 5303 Got The Bench-Got The Park (Adrian Schubert)
EBW 5303 Sleepy Town Express (The High Steppers)
Pm 20372 Oh, Mabel! (Nathan Glantz)
See also Frisco Syncopators and Walter B. Rogers
Add: PARAMOUNT SYMPHONY ORCHESTRA Chapter:
Mx 60, -A Made In America Fox Trot Pm 2008; Pur 2008 as Puritan Sym.O.
Mx 61-A Hong Kong One Step
venetian Love Song Pm 30032; Pm 33047 as Paramount Orchestra.
Angel's Dream Waltz
Pm 33078, Pur 9078 both as Paramount Miniature Symphony Orch.

P. 1365 Add: PARAMOUNT MILITARY BAND Chapter:
America First March Pm 2020
Waltz Boston
Mx 97 Oh Johnny, Oh Johnny Pm 2022
Mx 99 Home Again
Mx 63 Everybody Loves A Jazz Band Pm 2024
Mx 100 Huckleberry Finn
Tickle Toe Pm 2045
Mx 167-1 If You Look In Her Eyes
Mx 162 For You A Rose Pm 30058
Mx 49 Amoreuse Waltz Pm 2018
Mx 50 La Paloma
Note: Some copies of Pm 2018 play Amoreuse Waltz both sides.

Mx 10497 take 2
To Mx 10499 add Ban 32144
To PARAMOUNT RHYTHM BOYS Add
EBW 4977 Sing A Little Love Song (Harry Reser), other side(A. Schubert)
EBW 4999 Waiting At The End Of The Road (Tom Gott)
EBW 5135 (listed) is not listed anywhere else in book despite note,
because, of course, it is unidentified.
To PARAMOUNT STUDIO ORCHESTRA Chapter add note "See also Nat Finston".
The DON PARKER TRIO session listed as c. February 20, 1922 session
was recorded in June and belongs on P. 1366.

P. 1366 To Mx 69954 add PA 10410
To Mx 69985 add PA 10559 as Casino D.O.
To Mxs 70031 & 70033 add PA 10502

P. 1367 To Mxs 70238-A and 70286 add PA 10617
Chansonette is Mx 9192

Before proceeding with our numerical order, I have a few corrections for the
Sam Lanin section. I rechecked all info. for the entire two volumes while on
leave of absence from work this past fall, and found a few entries in this
section that were either in error, or are somewhat suspect.

P. 1023 Add Mx 7508 The Love Nest Od 311931 as American Jazz Band. This
is either a remake, or is not Lanin. I have not auditioned this disc.

Add these Lanin's Southern Serenaders sides from JR. I believe they
belong in this work as well.

Mx 41924-1-3 Shake It And Break It -vSam Lanin on Em 10439, 10566,
Med 8239, Re 9134, Tem B-27
Mx 41925-2-3 Aunt Hagar's Children Blues on Em 10439, 10566, Ban 1182,
Re 9134, 9456 (Ban 1182 as SL & his O, Tem as Ky. Serenaders)

Mx 837-1-2 Aunt Hagar's Children Blues (Aunt Hagar's Blues*)
(Aunt Hagar's Blues**) on Pm/BB 20058, Pm 20222*, Ban 1015,
BS 2034, Cx 40068, Fam 3062, 3216*, Nat 12222*, Pur/Tri/Bwy
11068*, 11222*, Imp 1253 **

Mx 838-1-2 Shake It And Break It -vSam Lanin on Pm/BB 20068, Cx 40068,
Bwy/Pur/Tri 11068, Fam 3062, BS 2034, Ban 1015

I feel the rest of the Lanin's So. Serenaders sides listed in JR also belong here

P. 1025 Delete Tuck Me To Sleep.... This is a Merry Melody Men side.

P. 1026 To Mx 42068 add takes 1 & 3

P. 1027 Add: Mx 2-1375 Do It Again Fed 5186 (LRDO)

Mx 3-1446 Who'll Take My Place Fed 5199 (LRDO)

Mx 1-1450 Lonesome Mama Blues Fed 5203 (LRDO)

To Mx 1222 add GG 1116 as SL(Previously incorrectly reported as GG 1136)

Previously added Mx 182-3 is probably the same as Mx 5102.

To Mx 5126 also add GG 1162

To Mx 8333 add take B

P. 1029 Mx 5171 on Re 9489 as Roseland D.O.

Previously added note about Mx 70384 is in error. Mx 70379 is correct

for Take Oh Take Those Lips Away. Mx 70384 is the re-verse side.

It seems likely that previously added Mx 3-2125 should be 3-2123.

P. 1030 Previously added Mama Goes Where Papa Goes Fed 5331 is Mx 3-2200

Dancing Dan is Mx 1-2358

Mx 5397 should read: add take 1(or A in some cases), add Cu 175,

GG/Rx 1206 as High Society 7, NML 1076 as MLD, Or 186 as St. Louis

Eot 7, Dom 306

Previously added Mx 5398 does not belong here.

P. 1031 My Sweet Louise, previously added does also exist on Fed 5498

To Mx 5419 add take 1

Any other errors found in previously added remarks to this section will be noted
later. Fortunately, in re-doing the entire two volumes, this was the
only section in which I found errors. ☺ If you, the reader, find any
here or elsewhere, please let me know. It's impossible for me to double-
check any except those for which I actually have the records at hand.

Now on to our numerical sequence; but first, let me add in some cross-references.
Mark Le-in & His O: Pseudo on Bwy 1407, EBW 747 for Fred Rich, Bwy 1385
for Leo LeSieur.

Liberty D.O. See H. Natzy

Liberty Syncopators. Reverse of Lanox 106 is Lou Gold

Ed Loyd add Lou Gold: Imp 2093, Nye Mayhew: Rex 8141

Locarno's D.B. should read See Lawrence Walk(What Are You Thinking

About Baby?) on Summit Z-111, and High Steppers (Faithfully Yours) on

Summit Z-111, Ang 3351

Los Romanicos: See the Floridians

Louisiana Collegians: add Cl 5252-C to Lou Gold; 5011-C to Ted

Wallace, Delete note re/ vt

Lucky Strike D.O.: Or 314, 345 BHSO; 343 Cal.Ramb/F.Hall; 287,434 L.Gold

Or 448, Re 9618 J. Samuels, LS 24059 Lou Gold

Cross-references continued:

Lucky Ten Entertainers: add "and Regal"

Lumberjacks: Re-467A Bob Haring; Cam 9183, Re 985 Fred Rich

Dick Lupton: Pseudo on Gnt 6936, 6950, 6983, 6995, 7074, 7088 for Lou Gold.

It seems likely that the 3 listed sides are also Lou Gold.

Al Lynch: Pseudo on Bwy 1157, 1173 for H. Spencer.

Majestic D.O.:

Apex 41058, 41061 Sam Lanin

41351 J. Ring

41325 V. Rose

41076, 41080, 41088, 41197, 41208, 41217 A. Schubert

Banner Delete 1146 from J. Samuels

1043, 1046, 1146 N. Glantz

0774, 0776 A. Schubert

0810, 0834, 32187 J. Ring

32324 M. Johnston

32051, 32163 Lanin

32324 v. Irwin

Cameo 0357, 0196 A. Schubert

Crown 91093 v. Rose

91064, 91139 J. Ring

91131 S. Lanin

91238 v. Irwin, M. Johnston

81406, 81447 A. Schubert

Chg 632 BHSO

Cq 7800 J. Ring

7762 v. Rose

7960 ARC

Domino 4677 Lou Gold

4631, 4647, 4651 J. Ring

339 A. Schubert

GG 1124, 1134, 1146 Glantz

1122, 1179 J. Samuels. Delete 1146 Samuels

1136, 1137 L. Katzman

Federal 5311 (Amabelle) Glantz

5616 (Romany Days) BHSO

Imp 1158 Glantz

Jewel 5023 A. Schubert

Mt 91331, 91333 Joe Green,

91310 W. Osborne

MasterTone 1027 Yerkes

Oriole 554, 558, 571 Glantz

554 E. Peabody(score)

909 BHSO

903 Al Lynn

957, Je 5067 Al Lynch

531, 2161, 2273 Lou G old

2457 J. Green

903 A. Schubert

2379 v. Irwin

1752 S. Lanin

1021(score) Reser

Pm 20230, Pur 11230, Bwy/Tri 11238 Emerson D.O.

Pur/Bwy 11149, 11150 Selvin

Pur/Bwy/Tri 11282 E. Elkins

Pur/Bwy/Tri 11148 J. Samuels

Pur 11125 Yerkes

Pur 11254 Frisco Sync.

Re 8959 Cle-elanders

10138 J. Ring

Re. 1257 Sam Lanin

1424, 1430, 1638 J. Ring

1132, 1177 A. Schubert

1493, 1638 Lou Gold

Tri/Pur/Bwy 11163 J. Samuels

Delete Mx 108308/9. These are Bob Haring.

Mascot D.O./D.B.: Mte S-1636 Bailey's Lucky 7

S-1709 (Mandy) Ben Bernie, (Adorable) Royal Troubadours

S-1718 Joe Candulle

S-1687 Barney Zeeman

Jerry Mason O. Har 795-H BHSO

Master Melody Makers: NML 1035 Glantz

1124 Calif. Ramb.

1125 Lou G old

1032, 1139 Sel-in

1061, 1139, 1143, 1124 Lanin

NewPhonic 1249 E. Golden/B.James

1236, 1248 B. James

1245 L. Radernan

(to be continued)

DIGGIN' THE GROOVES

BOB DAVENPORT

Take Two Records (P.O. Box 36729, Los Angeles, Ca 90036) has been sending a lot of interesting items, and I'm quite impressed, not only with the selections, but with the quality of transfer to LP. Producer Jim Bedoian and Engineer Cecil Spiller are deserving of kudos! A rather large stack from them has piled up here, so let's get with it:

- TT-104: "Legends of the Musical Stage" with Ethel Merman, Nick Lucas, Al Jolson, Marilyn Miller (with Alexander Gray), Sophie Tucker, Fanny Brice and Eddie Cantor. All taken from films from 1929-30.
- TT-105: Gus Arneheim & His Cocoanut Grove Orch., with 5 of the 14 selections taken from films. A long over-due item spanning the 1928-29 period.
- TT-108: "A Night at the Palace" features some rare sound tracks from the 20's featuring Blossom Seeley & Benny Fields, Irene Franklyn, Georgie Price, Eddie Peabody, Van & Schenck, Harry Fox, The Seven Little Foys and Willie & Eugene Howard. Lots of old vaudeville nostalgia here!
- TT-109: Features Gladys Swarthout, and is another long over-due item, and it's a pure delight! Husband Frank Chapman is featured on one number with Gladys.
- TT-110: "Lost Films. Trailers from the First Years of Sound". Another 1929-30 issue that utilizes those old "teasers" referred to as "trailers" in the old days, in which studios advertised new pictures due to appear at your favorite theatre soon. While the content is not outstanding, from a historical point of view this is priceless.
- TT-202: This one is devoted to the various novelty groups led by Harry Reser, such as The Six Jumping Jacks, The Clicquot Club Eskimos, The Clevelanders, etc. Tom Stacks, Harry's favorite vocalist is heard on just about all of these selections from 1926 thru 1929.
- TT-203: "Reflections 1927-1936" with Ruth Etting, who was one of the BIGGEST stars of her day. She's delightful in these oldies, and we can hear the transition from her early days to a few of the later things she did on records.
- TT-204: Earl Burtnett & His Biltmore Hotel Orch., from 1926-1934. It's beginning to sound like a cliché, but here again is a long over-due item. This former pianist with Art Hickman deserve a reissue. Some of the vocalists heard are Stanley Hickman, Art Jarrett, June Pursell, and of course, the famous Biltmore Trio. Roy Fox played in this band for about three months in 1926.
- TT-207: "The Original Torch Singers" is a mixture covering the years 1928-1935. Here's a good chance to compare the styles of Fanny Brice, Ruth Etting, Helen Morgan and Libby Holman.
- TT-209: "Connie Boswell, The Early Solos, 1931-35". I don't think I'd ever tire of hearing Connie. The early years with her sisters were good training for her as a soloist.
- TT-210: "Helen Kane, The Boop-Boop-A-Doop Girl" covers this singer, with the unusual voice and style from 1928-1930, when she was all the rage!
- TT-211: "Ruth Etting Encores" is a continuation of the previous release covering the same years, and offering more examples of this great lady's recording output. No duplications.
- TT-212: "Vintage Libby Holman" features the early records of this famous torch singer, from 1927-1930. It's easy to understand why she was such a big success back then when one listens to this one.
- TT-213: "Lee Morse Revisited" is another album covering familia periods 1927-1931, and has the distinction of having the likes of Benny Goodman, Eddie Lang, Rube Bloom, Tommy Dorsey, Manny Klein, Harry Reser and Adrian Rollini as back-up musicians. When it comes to describing Miss Morse I find I'm always at a loss for words. I guess I'd be on safe ground by calling her "unusual".
- TT-216: "Under a Blanket of Blue" featuring Connie Boswell is another LP devoted to this fine singer by Take Two, and covers the 1931-35 period. Lots of great tunes, and a must for every CB collector.
- TT-217: "The Artistry of Marion Harris", 1924-1934 was a surprise to me I must admit. I have a few of her old 78's, and frankly I've never cared for her very much. But as I listened to this reissue I had a change of mind. Perhaps because the items in this LP are from a latter period in her career.

The next label here in the pile to tell you about is Jazz Archives. (P.O. Box 194, Plainview, NY 11803). These were all received just a little too late for last issue of RR.

- JA-16: "The Count at the Chatterbox" with Count Basie's Orch., and featuring Jimmy Rushing on vocals. These are all 1937 "air shots".
- JA-21: "Collector's Jackpot" - - and it's just that! We note the period covered is from 1927-1930, and featured are: Tiny Parham, Red & Miff's Stompers, Mills Hotsy Totsy Gang, Duke Ellington Orch., The Cellare Boys, Warren Mills' Blues Serenaders, Wabash Dance Orch., and Fats Waller. What a line-up! And what a joy for jazz buffs!
- JA-40: This is another Collector's Jackpot" (Vol. 2), and covers a wider spectrum (1928-1941). While I don't have space to list all of the artists, let me mention just a few: Benny Goodman, Slim & Slam, Eddie Condon, Jimmie Noone, Bunny Berigan, etc. - - And many of these items are previously unissued masters!
- JA-41: Once again Count Basie, this time at the Famous Door in 1938-39. Heleb Humes is heard vocally, and this is another "Air Shot".

I still have not heard a word from RCA regarding their policy on future releases on their Bluebird label. As you probably know there have not been any releases on this label for a couple of years, and I fear that sales have not warranted any further releases, which is a pity since there is so much in the vaults they could give us. There are some more or less contemporary releases recently received that are deserving of mention here because of their quality. (Check your local stores; RCA does not sell direct).

- AFL1-4791: "Software" features a very slick Grack Slick, and she really does a number with her numbers on this one!
- AHL1-4939: "Roll On" features Alabama, and it's easy to see why they consistently receive music awards. They are good.
- AHL1-4940: "The Great Pretender", an album starring Folly Parton, and I just love this gal! This one's a little different as Dolly sings a lot of standards, as opposed to her own compositions, which aren't bad either.
- AFL1-4941: "Elvis' Gold Records Album, Vol. 5" will be welcomed by most of Elvis' fans, but I must admit I prefer his earlier works.

(continued on page 11)

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